

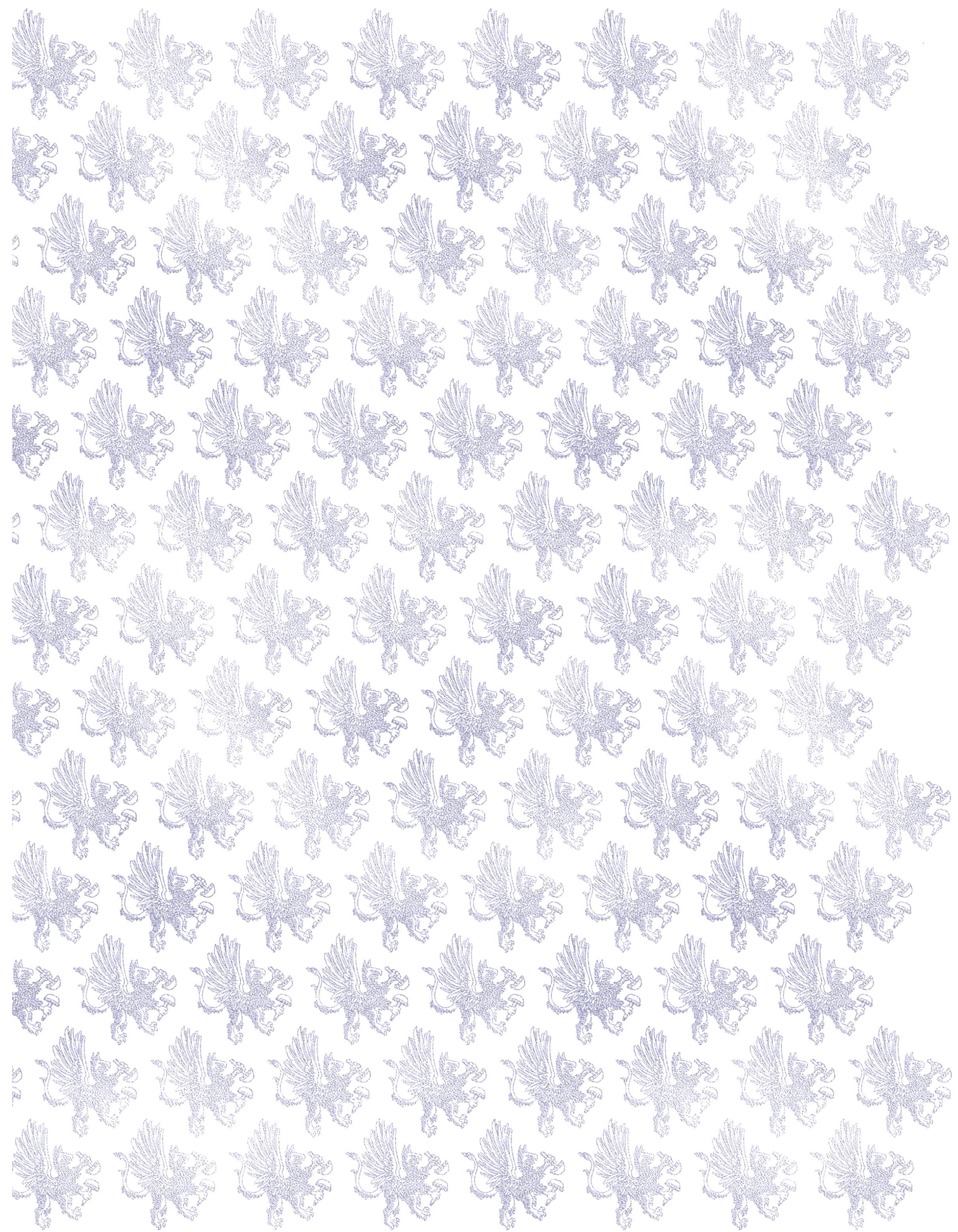
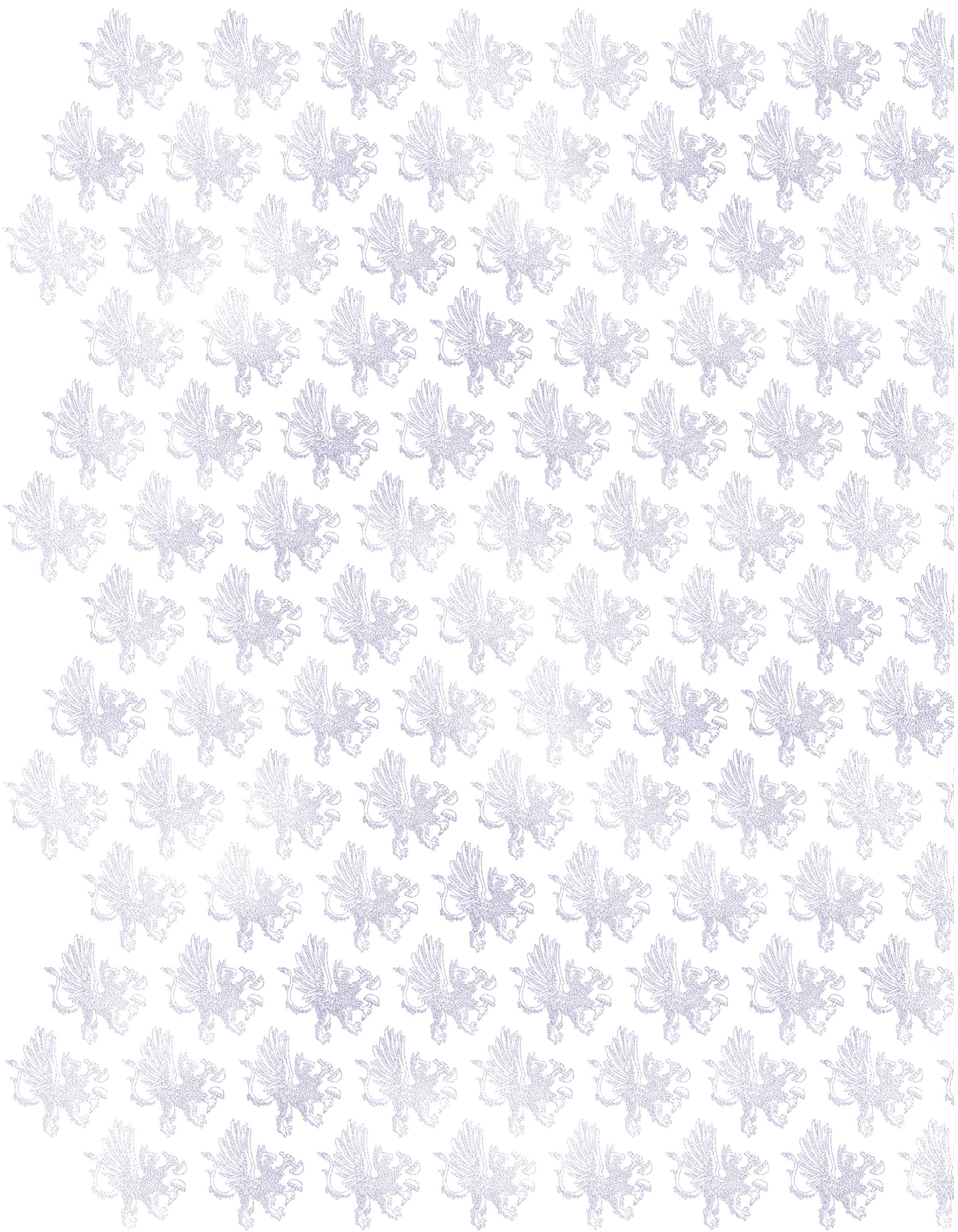
The Briem Report

Letterforms 2022

edited by Gunnlaugur SE Briem

@#€%&!







The Briem Report

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OPERINA

The Briem Report: Letterforms 2022
edited by Gunnlaugur SE Briem

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THE COVER

Griffin
Johann Mentelin of Strasbourg printed the first German Bible in 1466. For his efforts Emperor Frederick III awarded him a coat of arms, crested by griffin rampant holding ink balls. (Rollers did not come along for another 200 years.) The emblem has been a popular printers’ mark for centuries. In heraldry it would assert an allegiance, a common cause.

Grawlixes in a word balloon
These show how context can lend high emotion to innocuous typographic characters. The first known use for such purpose was Gene Carr’s ‘Lady Bountiful’ comic strip, 1 November 1901. The term itself was suggested by Mort Walker in 1964.

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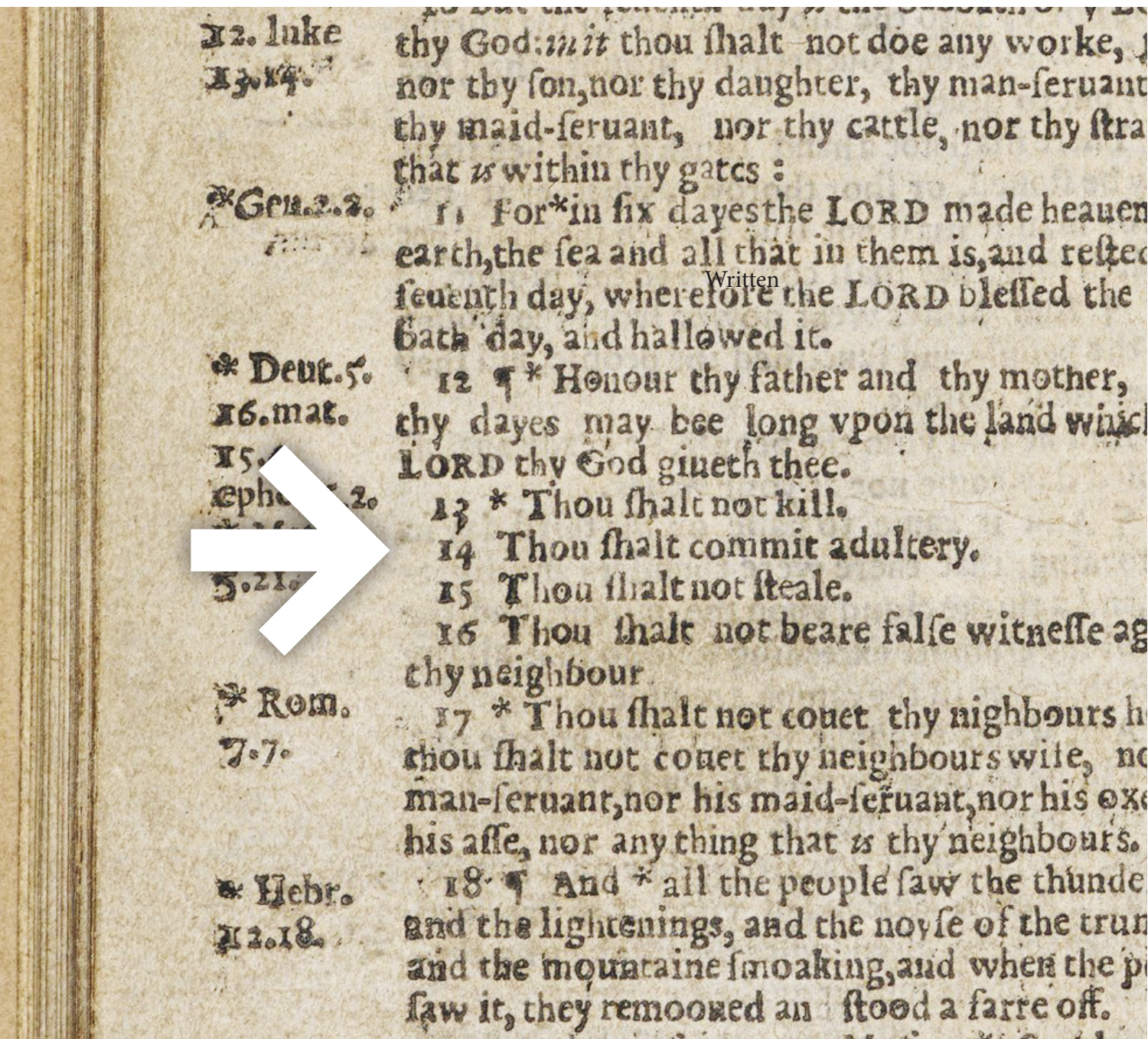
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Acknowledgement
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Errors propagated

In a 1631 reprint of the King James Bible (known ever since as the ‘Wicked Bible’) the seventh commandment read ‘Thou shalt commit adultery’. The royal printers, Robert Barker and Martin Lucas, were fined £300 and lost their license.

Right or wrong, multiplied texts can add industrial scale to absurdity.

Hundreds of people turned up at Dealey Plaza in Dallas, Texas on 2 November 2021. They expected the US elections of 2020 to be overturned. And John F Kennedy Jr, who died in a 1999 plane crash, would then become Donald Trump’s vice president.

Whereupon they would vanquish a group of Satanic, cannibalistic paedophile celebrities, operating a global sex trafficking ring from a pizza restaurant on Connecticut Avenue, Washington DC.

Introduction
Doubts and misgivings

Abjad, anyone?

A seven word inscription was recently discovered on a small louse comb of ivory from Tel Lachish. Dated to 1700 BCE, it shows Canaanite script in everyday use some 3,700 years ago, an abjad. It is a 1990 word for consonants-only writing.

Cuneiforms still count as syllabaries, even with individual vowels, A E I and U (but no letter O for whatever reason made sense in Mesopotamia back then). Egyptian hieroglyphs had symbols for individual sounds—consonants only. And they were good enough for the Phoenician language group as well.

But since Peter T Daniels’s neologism of 1990 we must wait until the Greeks added vowels to talk of an alphabet.



Agents of change?

In a single generation, hundreds of millions have been lifted out of poverty. Cell phone technology played a big part, or so we are told. Infrastructure did help too.

In 2011 Mohamed Bouazizi set himself on fire over harassment and humiliation by Tunisian officials. Riots ensued. Authorities blamed Facebook. Egypt blocked the internet. The Arab Spring swept through Syria, Iraq, Libya and Yemen, sparked a coup in Egypt, and launched the Islamic State.

Unfortunately social media are not much use in mending what gets broken. But thanks to smartphones, millions of people now write with their thumbs for the first time in history.

The first mobile phone didn’t hit the market until 1983. The Motorola DynaTAC cost \$3,995 and only allowed half an hour of talk per battery charge. So the non-violent Solidarność trade union ended Communist rule in Poland in 1981 with what was known as ‘revolution by fax machine’.

Without the printing press, Martin Luther’s protest might never have spread beyond Wittenberg. But for 124 years, from the 1524 Peasants’ War to the Peace of Westphalia in 1648, central Europe was a battlefield. We had the Thirty Years’ War and the Eighty Years’ War. Three million died in the Huguenot Wars alone. Even in Switzerland, St. Gallen was invaded in 1490 by the cantons of Zürich, Lucerne, Schwyz and Glarus.

Yet in fifteen years, starting in 1920, twelve European countries became dictatorships: Austria, Bulgaria, Germany, Greece, Hungary, Italy, Latvia, Lithuania, Poland, Portugal, Romania, and Yugoslavia. No media innovation played a part.

The perils of the serial (Oxford) comma



Lizzie Borden was prosecuted for the 1892 axe murders of her father and stepmother, but acquitted the following year.

My idols are my parents, Lizzie Borden and Frankenstein's monster

Comma omitted: two idols Without a serial comma, the writer seems to be the offspring of a tragic fictional grotesque and an alleged murderess.



Frankenstein's monster killed Henry Clerval, its creator's best friend, and later his bride, Elizabeth Lavenza.

My idols are my parents, Lizzie Borden, and Frankenstein's monster

Comma included: four idols With a serial comma (in black above) the writer reveals a singular choice in role models and perhaps an unusual home life.

Somebody really cares

Lucas de Groot's splendid Calibri typeface is to replace Times in US State Department documents by 6 February 2023.

The Office of Diversity and Inclusion says it works better with screen readers and other assistive technologies. In the absence of reason and indeed common sense, a plausible case can of course be made for almost anything.

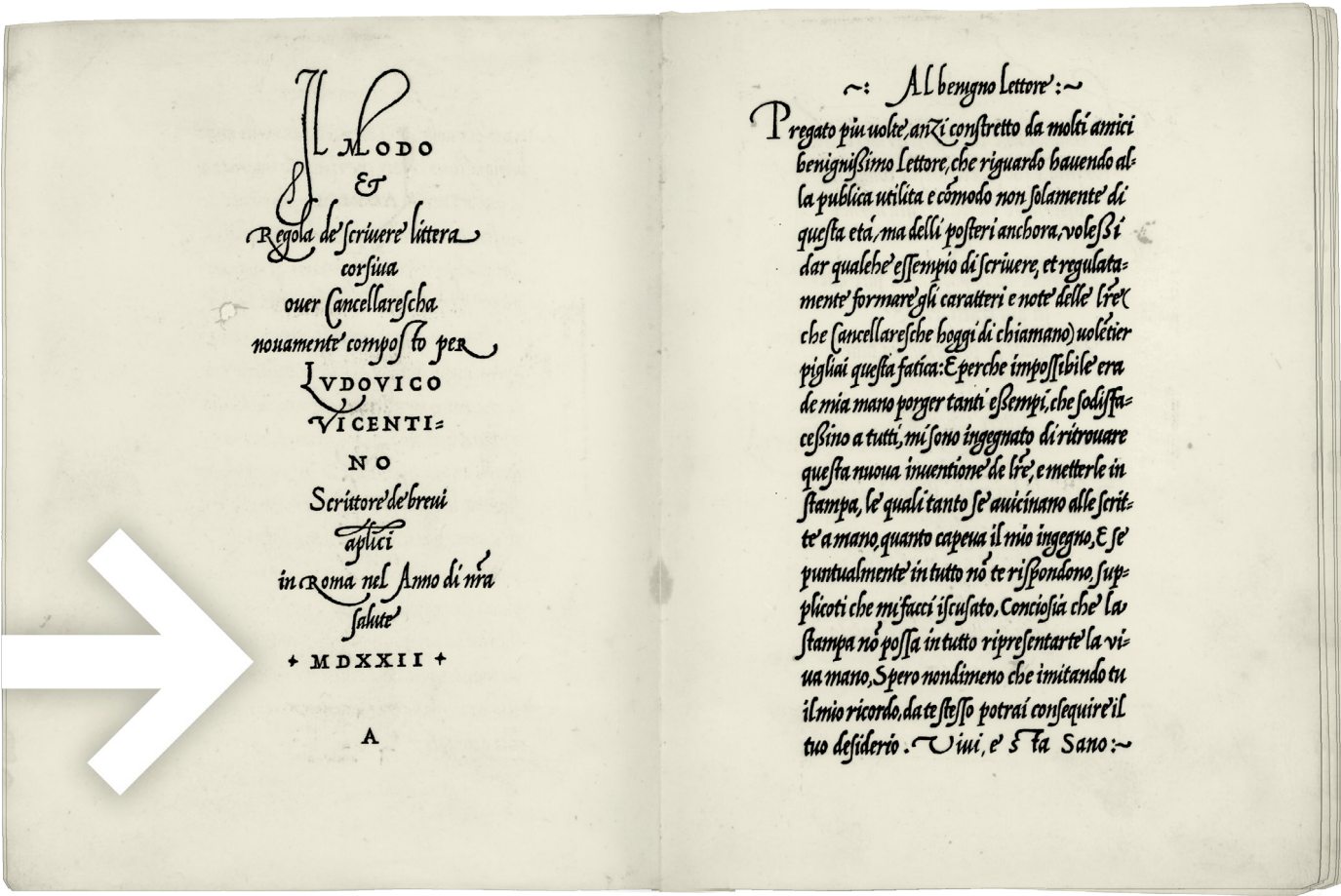
The change ignores the self-evident fact that most people prefer reading continuous text that is set in type with serifs.

Meanwhile in Britain ...

Health Secretary Thérèse Coffey is in charge of defunding and shutting down the National Health Service. Analysis by LCP Actuaries says 1,000 people a week are dying needlessly (not counting Covid deaths), with up to half of those attributed to Accident and Emergency delays.

But for the sake of better NHS communications she has instructed Department of Health and Social Care staff not to use Oxford (serial) commas.

The current Minister of State for Brexit Opportunities has found few opportunities except blaming the French. But in 2019 he too instructed his staff not to use the Oxford comma. Other directions included a call for double space after a full stop.



Five hundreth anniversary in 2022? Maybe not

Among early writing manuals, La Operina by Ludovico Vicentino degli Arrighi stands out. It teaches classic chancery cursive in 32 pages. All were printed from woodblocks, cut with outstanding skill by Ugo da Carpi.

After a disagreement, the challenge was taken up by a second cutter, Eustace Celebrino, following his differences with another writing master, Giovannantonio Tagliente. Then Ugo da Carpi secured the rights the book, Arrighi moved for a time from Rome to Venice and published it there. It was a mess.

In want of concrete facts, convincing circumstantial evidence suggests the book was actually published in 1524, with the following volume Il Modo de temperare le Penne appearing in 1525. For details see AS Osley: Luminario, Miland Publishers, Nieuwkoop 1972, p35 et seq.



Stone age lunar calendar, 20,000 years old

The Cambridge Archaeological Journal has published the conclusions of three professors (Durham University and University College London) on the initiative of an amateur archeologist. They reveal that the cave art in Lascaux includes a stone-age lunar calendar.

This was front-page news.

CNN: 'Ice Age markings may have helped early ancestors with hunting'

The Guardian, UK: 'Amateur archaeologist uncovers ice age "writing" system.'

Scholarly hilarity

No doubt the work will be welcomed by Dr Michael Rappenglück who made the selfsame discovery over two decades ago.

BBC, 16 October 2000: 'Oldest lunar calendar identified.'

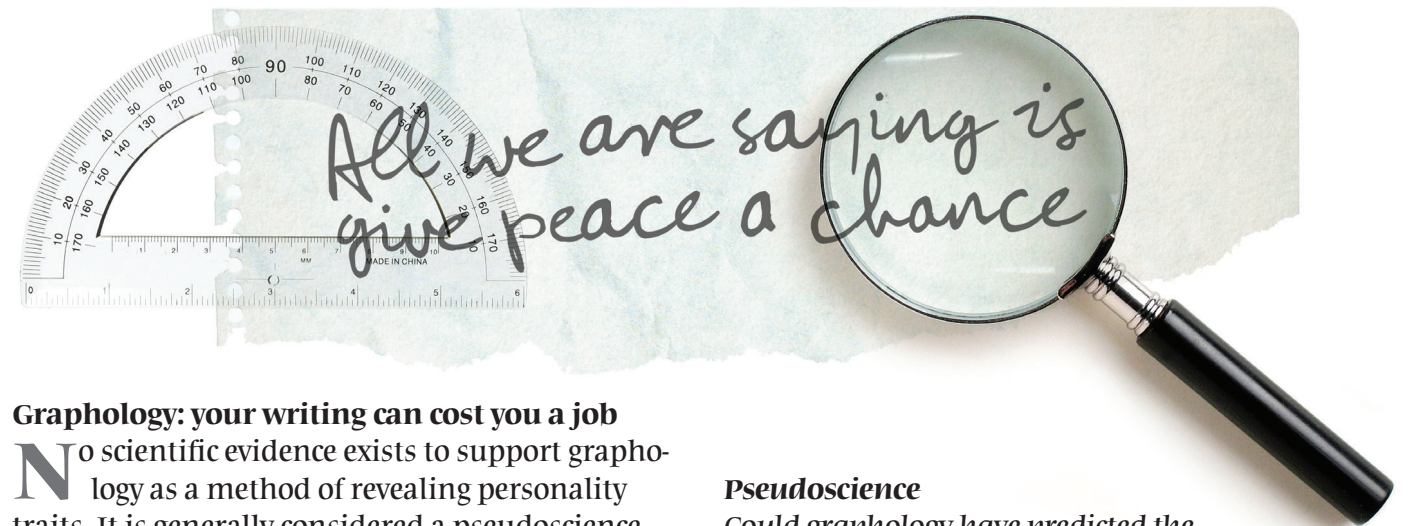
<<http://news.bbc.co.uk/2/hi/science/nature/975360.stm>>

In Australia ABC News followed three days later: 'French cave may have oldest lunar calendar.'

<<https://www.abc.net.au/science/articles/2000/10/19/200504.htm>>

And on 10 June 2013 the matter was explained at some length by Marcus du Sautoy in the BBC4 television documentary 'Precision: The Measure of All Things', currently available on YouTube.

<<https://www.youtube.com/watch?v=g81opjVDAaA>>.



Graphology: your writing can cost you a job

No scientific evidence exists to support graphology as a method of revealing personality traits. It is generally considered a pseudoscience.

But if a page of your writing is a part of a job application, it will probably be evaluated on various points. These can include personality, psychological state, work efficiency, medical condition, credit rating, marital compatibility, and roughly 5,000 other possible characteristics.

The results may be worthless and possibly damaging. But they are cheaper than interviews and psychometric tests, which are supposed to produce fairly dependable results.

How far can you stretch cause and effect?

To take advantage of favourable astrological position, Ronald Reagan's 1967 inauguration as Governor of California was held at ten minutes past midnight. According to the Wall Street Journal, several managers of investment funds base their decisions on the zodiac. Lesser mortals settle for palmistry, tarot cards, and tea leaves, on the assumption that something, something must make things happen.

In Victorian society, phrenology was a respectable scientific theory. It too is a pseudoscience, involving the measurement of bumps on the skull to predict mental traits. This assumed that the brain had between 27 and 40 organs that determine personality. (Adhesiveness, alimentiveness, amateness, acquisitiveness etc; practitioners couldn't agree how many.)

It suggested female inferiority, the advantages of slavery, shortcuts in criminology, and simple asininity: 'When the forehead is perfectly perpendicular, from the hair to the eyebrows, it denotes an utter deficiency of understanding'. Johann Kaspar Lavater in *Physiognomische Fragmente*, 1775–78.

Pseudoscience

Could graphology have predicted the most commercially successful band in the history of popular music from John Lennon's handwriting? Probably not.

Yet in Europe it is often used as a tool in recruitment and evaluation for management jobs.

Unfortunately the Dunning-Kruger effect was not published until 1999. (Ignorance can prevent people from making an objective evaluation of their efforts.) But we've got it now.

Reality check

People who change their handwriting from one style to another, for example from simplified copperplate to italic, usually make the transition in about six weeks. Their temperaments remain much the same. Yet graphological analysis of the new style describes radically altered personalities.

Descender length does not reveal subordination to authority. Intellect and spirituality are not diminished by shorter ascenders. Narrower spaces between words do not prove growing trust in fellow human beings.

A recent Chinese study applied magnetic resonance imaging to the writing of ideograms¹. What such research reveals will be most useful. What it disproves will be even better.

Four European universities offer graphology courses.

¹ Yang Yang et al: 'Personality Traits Modulate the Neural Responses to Handwriting Processing', *Annals of the New York Academy of Sciences*, Oct 2022.

As a unit of mass, an **ounce** (U+2125) has four different weights, and three variants for volume. The liquid ounce, for instance, is 4% bigger in the US than in the UK.



Scruple (U+2108) is a unit of weight, roughly 1.296 grams. Latin *scrupus*: sharp pebble, hence the diminutive *scrupulus*: pricking of conscience, and English ‘unscrupulous’ (1803).

The **spesmilo** (U+20B7) of 1907 was the first attempt of the World Esperanto Association to create a world currency. This followed its earlier triumph with an invented world language.



The **Nordic mark** (U+20BB) was introduced after the gold standard was adopted for the German mark in 1871. Neither survived World War I.

Oops: this symbol was assigned in error to the peseta in early versions of the Unicode standard. It is sometimes used for the Philippine peso (U+20B1), which officially has two crossbars.



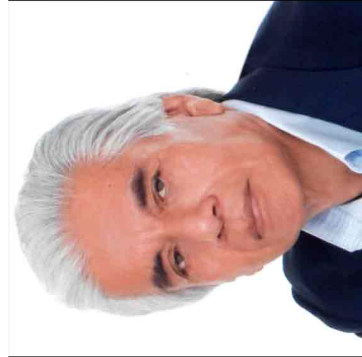
The **Peseta** (U+20A7) is the de jure currency of the West Sahara government in exile, based in the Algerian Tindouf refugee camps. It exists neither as banknotes nor coinage.

Inventing a wheel

Bitter fights over the character slots in the ISO 6937 code are now largely forgotten. The 16-bit Unicode already records most of the world’s writing systems with room to spare.

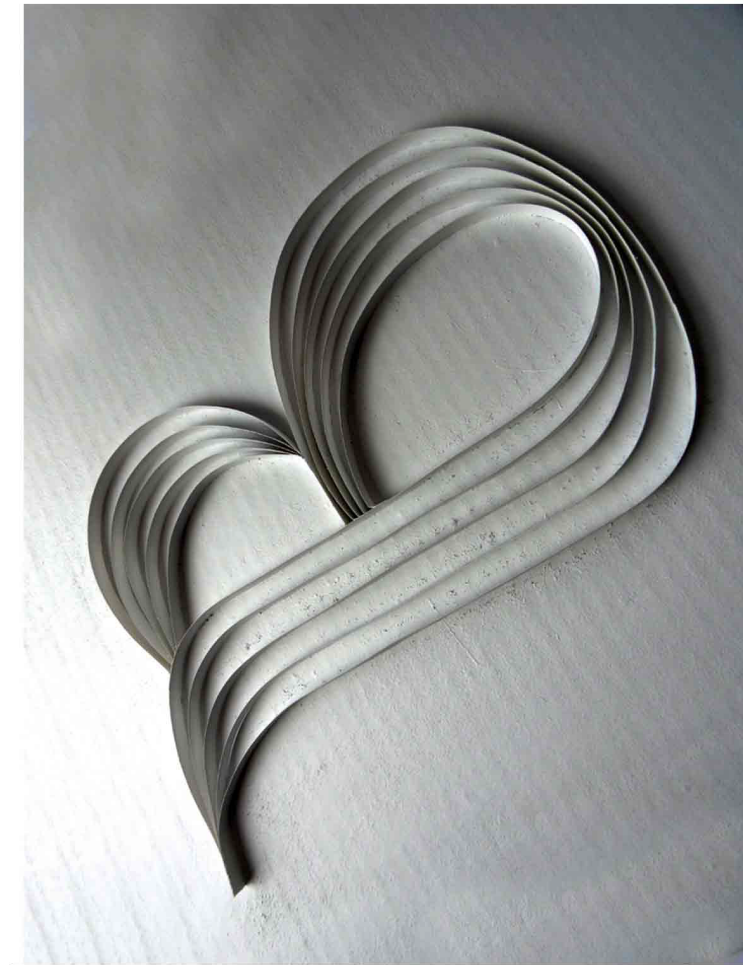
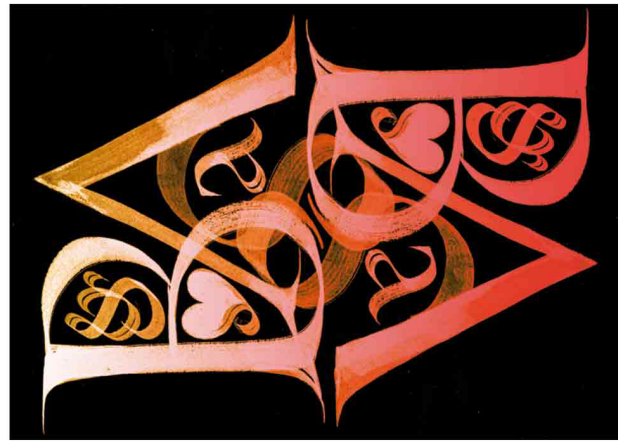
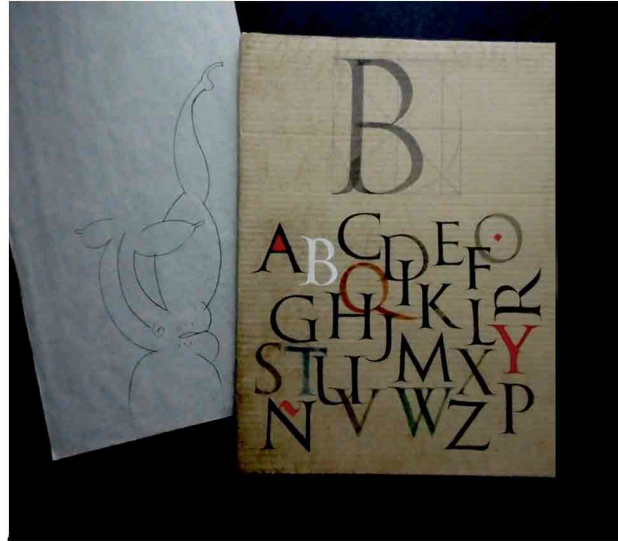
It even includes thousands of pictograms: emojis (Japanese: *e*, picture + *moji*, character), Isotype symbols, and emoticons. These are largely restricted to nouns and interjections. Now enthusiasts want ideograms: verbs, adjectives. And in time they hope to create a new universal language of symbols, fit for poetry, science and philosophy.

And why not? The Chinese managed it 3000 years ago.



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Jaime de Marichán
 Calligraphy.



Graffiti Artist's Survival Notes

1. It is illegal

Graffiti is considered vandalism when it is done on property without the owner's permission, a criminal offense and punishable by law. It can result in fines, community service, and even jail time.

2. Do not paint in your neighborhood

It can create conflicts with your neighbors and community members. It can also put you at risk of getting caught. Additionally, painting graffiti in your own neighborhood can also lead to negative perceptions of graffiti and graffiti artists in the community.

3. Do not paint over pieces

Painting over another artist's graffiti piece without their permission is considered disrespectful and is not accepted within the graffiti community.

4. Leave no trace

Graffiti artists should not leave any evidence of their work when they finish a piece, and should not cause any permanent damage to the property. This principle is also a way for graffiti artists to avoid legal consequences.

5. Make sure your tins are clean of prints.

Avoid leaving behind identifying marks on the cans of spray paint or other materials used for graffiti. This is because fingerprints and other marks can be used by the authorities to link an individual to a specific graffiti crime.

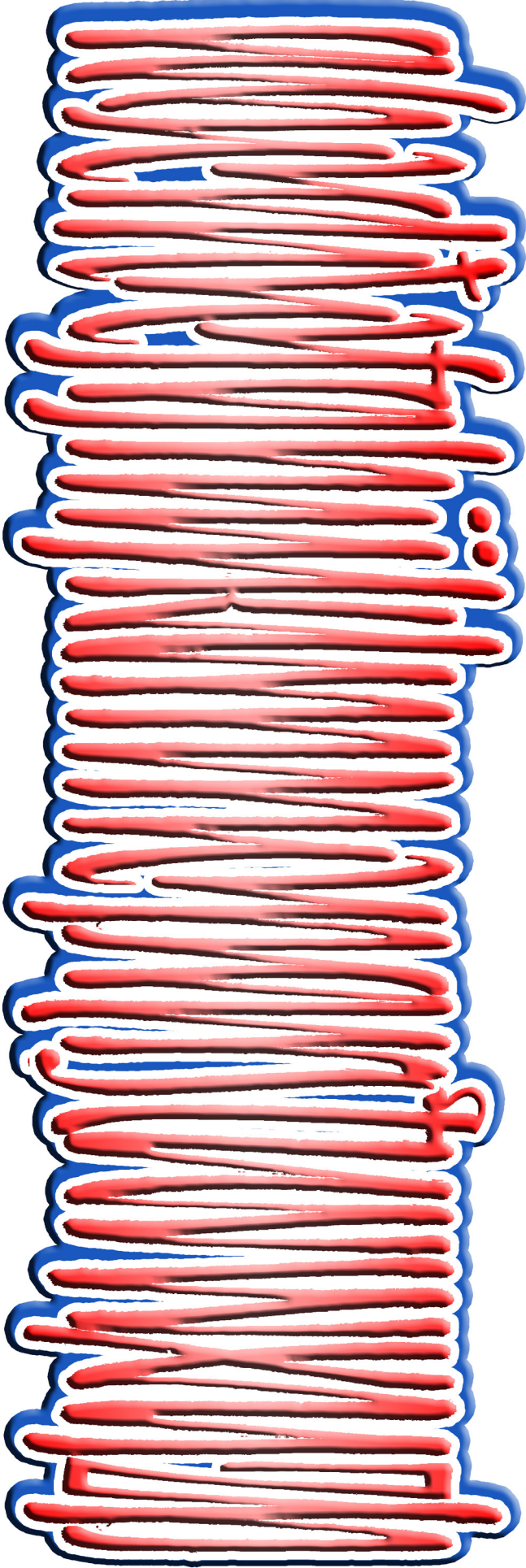
6. Go solo

Working alone is a good way to stay out of trouble. There is less chance of getting caught and less chance of conflicts with other graffiti artists.



Anonymous

With the exception of the headings and this caption, every word in the text on these two pages was generated by Artificial Intelligence language modelling, the **chatGTP** <chat.openai.com>



7. Be prepared for getting caught

This can include being prepared with an explanation for why you were painting, having contact information for a lawyer, and being aware of the laws and penalties in your area.

Being prepared for getting caught also means to have a plan in case of getting arrested, having a bail bond or a lawyer contact, and being aware of the court procedures.

8. If caught, shut up

Remain silent and do not incriminate yourself. Anything you say to can be used against you in court. Contact a lawyer for legal advice and representation.

9. Don't snitch

It means to not tell anyone about illegal activities or the identities of other graffiti artists. It is a code of conduct within the graffiti community to protect its members from legal repercussions.

10. Most people don't need to know

Maintain discretion and avoid unwanted attention. This can refer to not discussing graffiti-related activities or plans with people who are not involved in the graffiti community, as they may not understand the culture or may be inclined to report it.



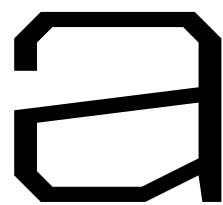
Gravito is a digital type foundry based in Buenos Aires, Argentina.

It was founded by Pablo Balcells in 2013. Gravito's goal is to design new and original typefaces with a strong modernist and geometric aesthetic, a tendency that is being increasingly popular among many font users worldwide, such as video game designers, mobile application developers and graphic designers.



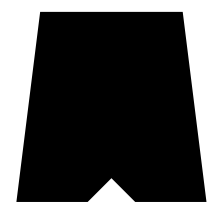
Text typefaces

They are designed to be used, and perform just as well, in any text length. However, a clear legibility in long texts, specially at small sizes is a necessary feature. Performance is prioritized over originality, therefore the characters' shapes are usually more standardized than other kind of typefaces.



Semi display typefaces

Halfway between a text typeface and a display typeface, they should be legible enough to be used in middle length text blocks but, at the same time, distinctive enough to give the text a theme or tone.



Display typefaces

Usually experimental and without an extensive character set, display typefaces are exclusively used for logos, short headlines, posters and design pieces that include short text elements. They have an illustrative as well as a communicative role.



Holgada Font Family - Text typeface. graviton.com.ar/holgada



Naftera Font Family - Semi display typeface. graviton.com.ar/naftera

Luis Bandozas / Satori TF

Freelancer graphic
and type designer based
on the beautiful seaside
city of Leça da Palmeira.
Truly respect the
60's modernism
and the International
Typographic Style.



www.satori.pt

01.
BRIO

Embryophyta
NEGREIROS

Playboy Guggenheim Daddy

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Curso Superior de Letras 1977

Hummingbirds* Archknave

ENGLISH AND FRENCH FOR A LISBON BUSINESSMAN

02.
ARJUNA

Collection
Pop-up Shop

1991FIFAWOMEN'SWORLDCUP
Football Association Board
APPARELOUTFITTER

Currency€186.07¥
78&MACHINE
An Outwardly Normal Life
CONSUME ME (BATTLE WORLDWIDE)

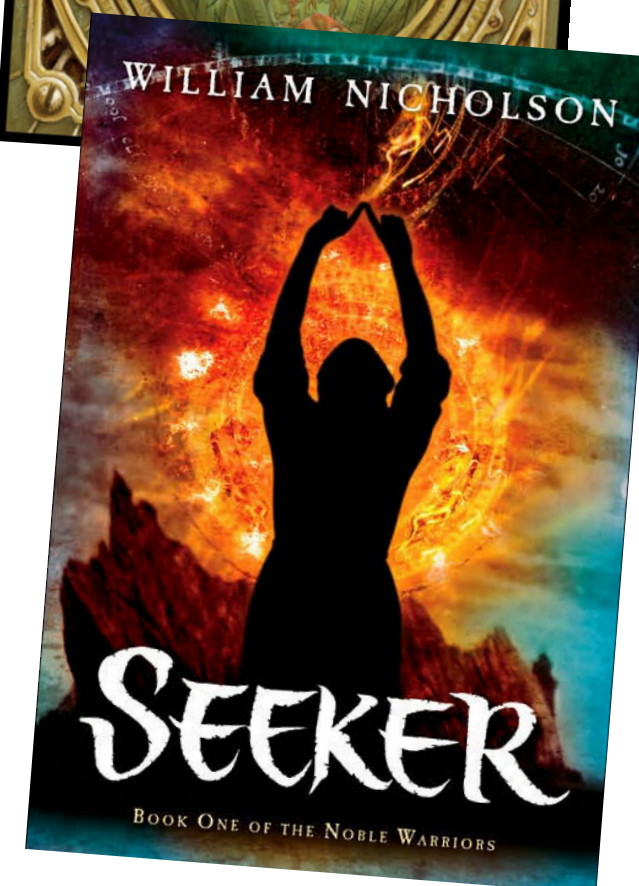
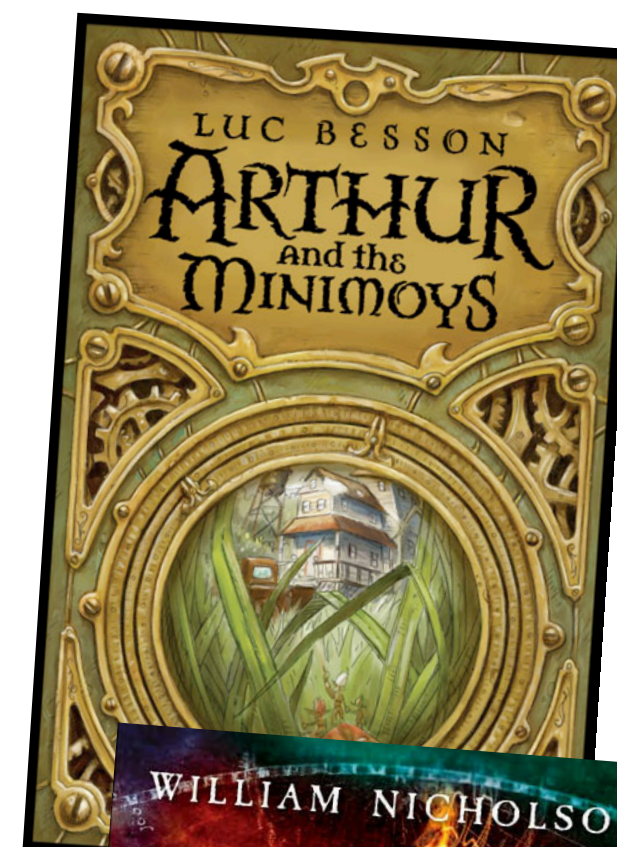
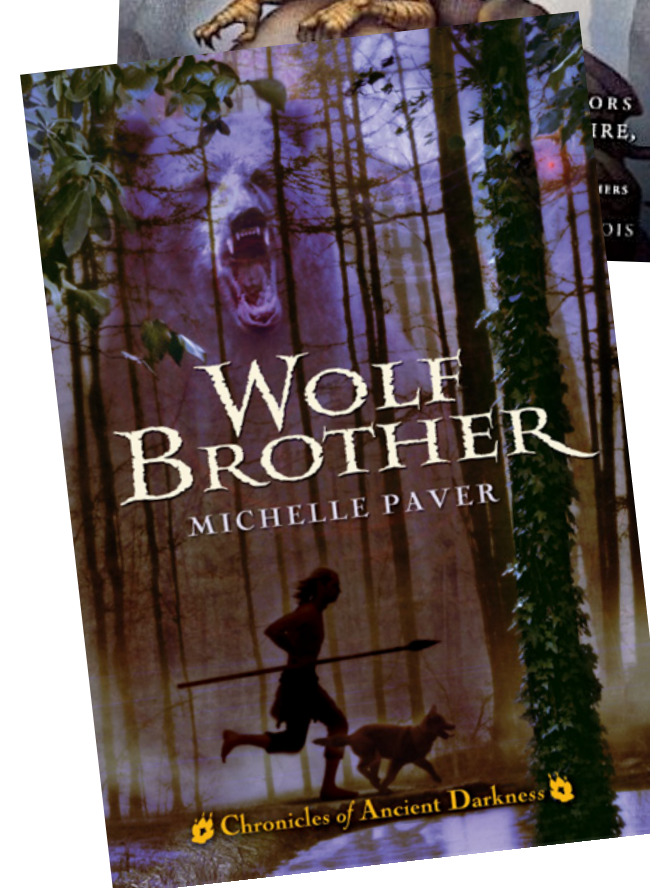
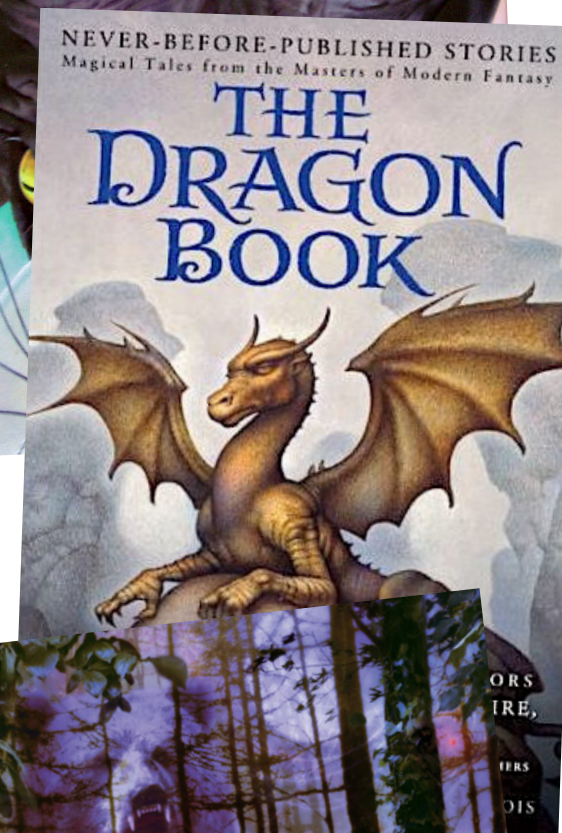
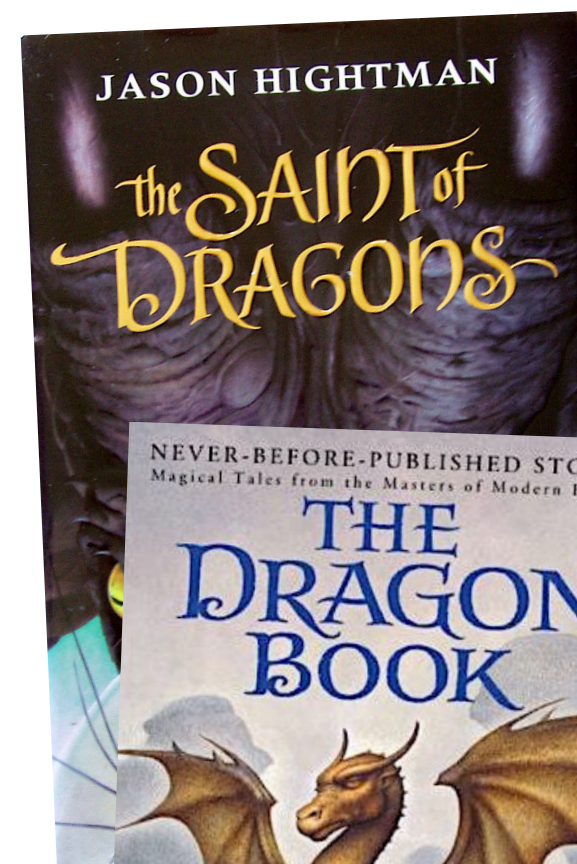
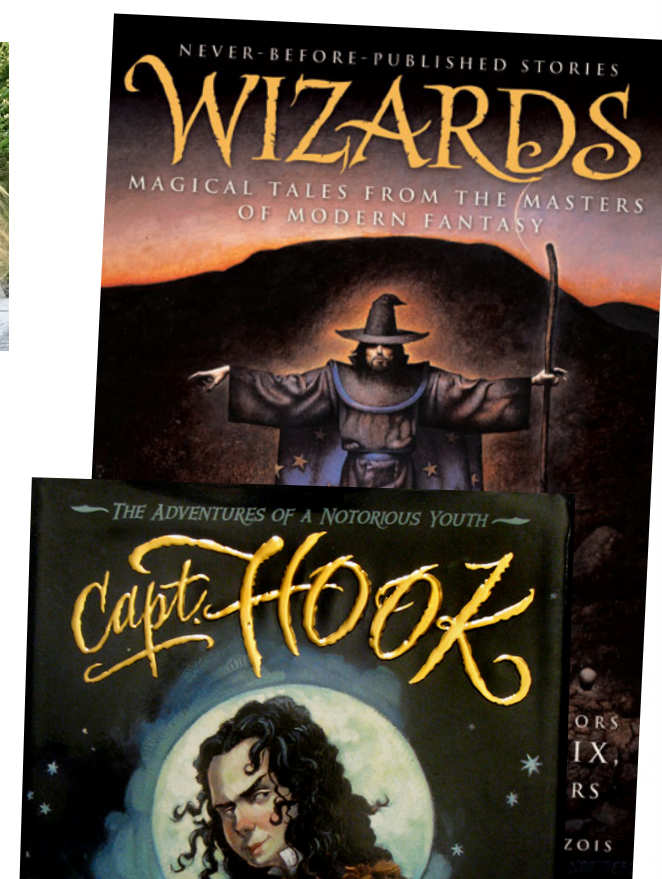
03.
AHIMSA

Birdsinger
Soft White Hand

Gill Bell

Brandlettering

Unique, ownable lettering,
logotypes and fonts,
handwriting and calligraphy.
jillbell.com



Book titles are my favorite lettering jobs. They are short, fun, stylized, individualistic—and a great illustration can really make hand lettering look marvelous. These are a few fantasy genre titles I've done.



Freyja Bergsveinsdóttir
Teacher, graphic designer, calligrapher,
handwriting consultant.
<freyjab@simnet.is>

Download without cost from Google Fonts
A typeface with the Icelandic handwriting model is now available for free download in a new format from <fonts.google.com>. It comes in two versions.

The letters of Briem Hand are not connected. Briem Cursive is joined automatically in Google Docs, Google Slides, and a growing number of other applications. Both include a guideline option for ascenders, midline, baseline, and descenders.

The new release includes additional weights. The design has been adapted with diacritical marks and modified lettershapes to 533 languages that use the Latin alphabet.



Icelandic handwriting: a project update

~~~~~

handwriting

handwriting

handwriting



**Eight copybooks and a teachers' manual**  
Icelandic children are taught italic handwriting from age six. In addition to published materials, many teachers like to create copy sheets for their classes.

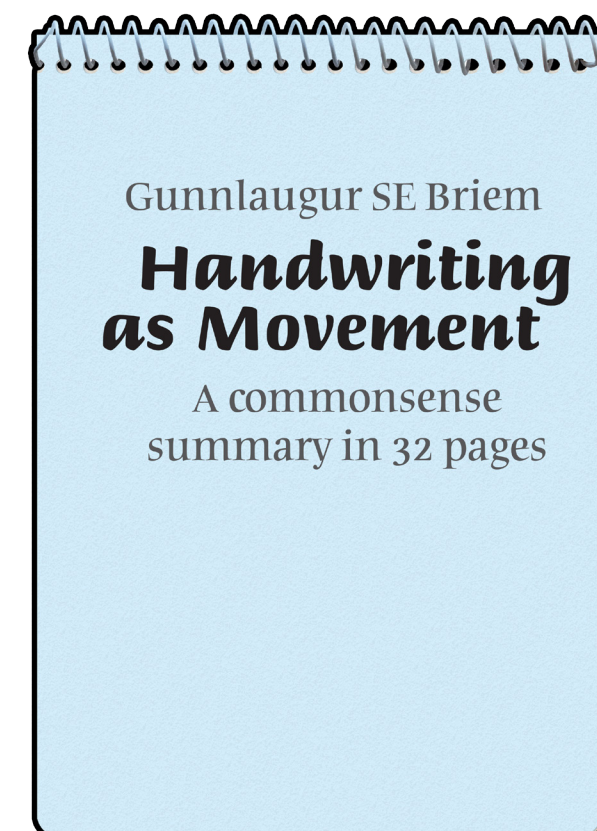
The books, as well as the summary, can be downloaded without cost from the National Library of Iceland, Google Books, the Internet Archive, and several other depositories of free digital books.



### Detailed summary

We recommend that handwriting should be taught as movement that is turned into letters by a few simple strokes. It should be introduced as play with scribble exercises and patterns that train hand and eyes to work together. The letters should be presented in groups of similar shapes.

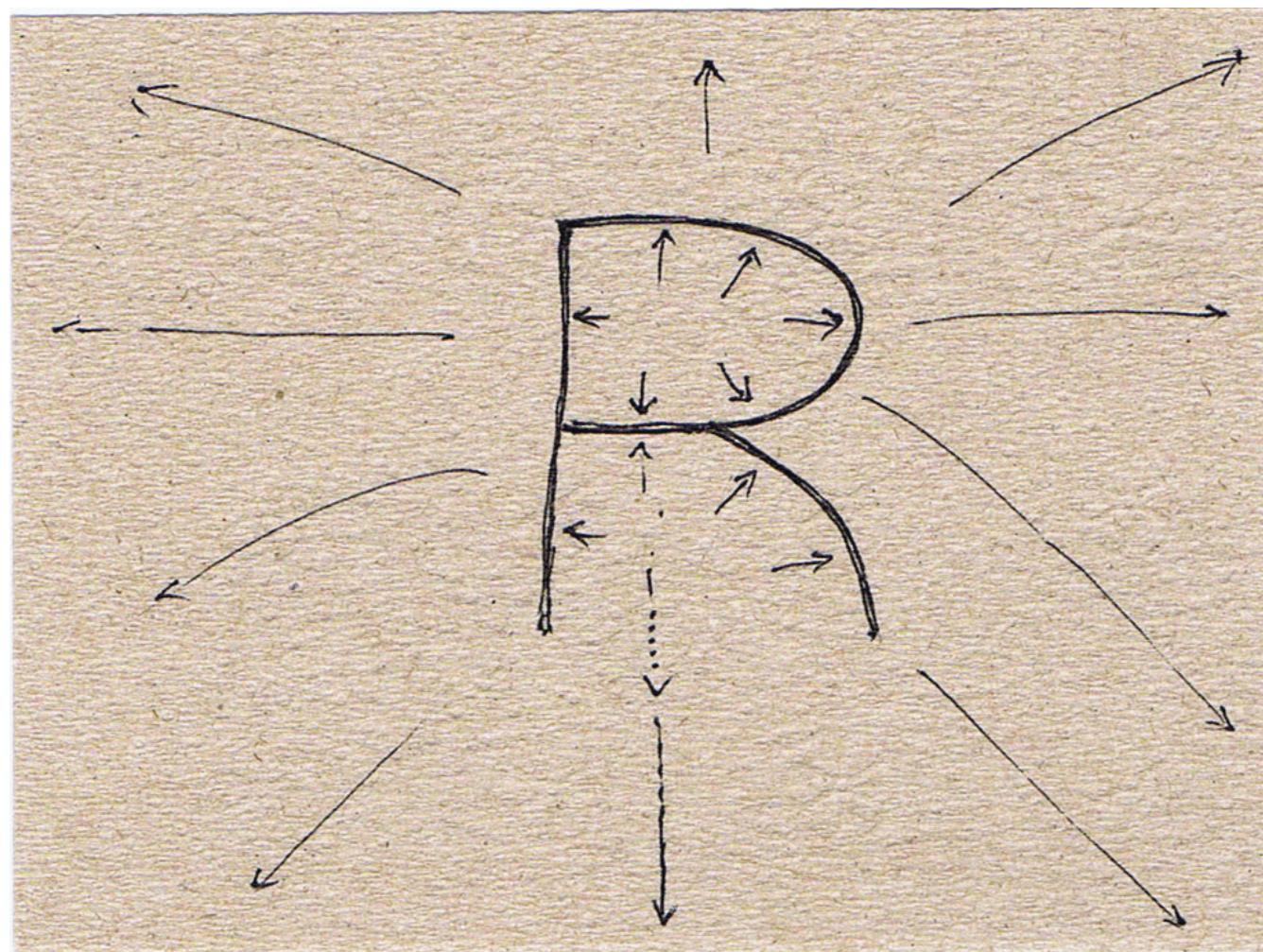
Writing cramp should be caught early and corrected. Letters should be written slowly until the shapes are mastered and understood. And models should be within easy reach whenever possible.







**JOHN D. BERRY** is an editor, typographer, book designer, & a design writer. He is the former editor & publisher of *U&Ic*, and Honorary President of ATypI. He has been a typographic consultant to several software companies, and he writes and speaks frequently about design & typography. He is Director of the Scripta Typographic Institute.  
[johndberry.com](http://johndberry.com) • [typoinstitute.org](http://typoinstitute.org)



It's all about space. Space inside the letter, space outside the letter, space around the letter, space between one letter and the next, space as you read along the line.



**It's all about space.**



**Space inside the letter, space outside the letter...**



**...space around the letter, space between one letter and the next...**



**...space as you read along the line.**



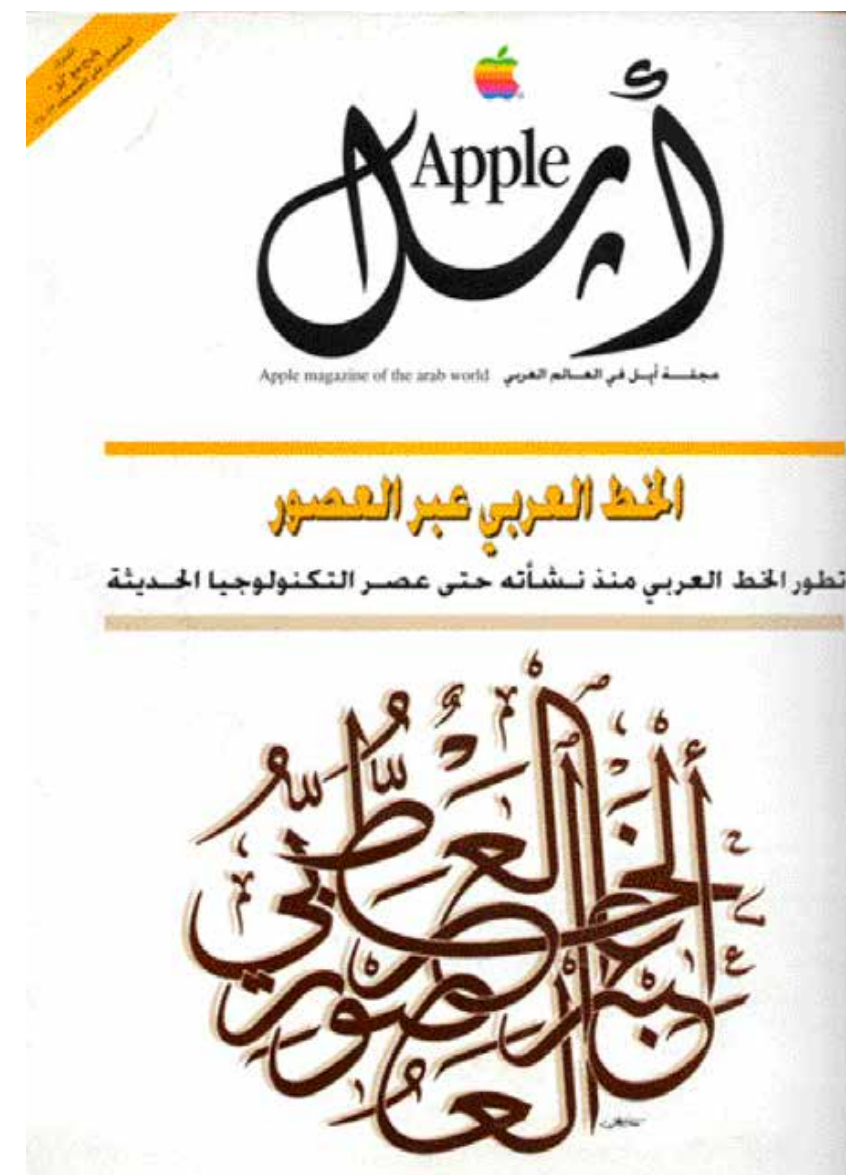
## Mourad Boutros

is a British-Lebanese artist, designer, calligrapher, typographer and author based in London.

An important contributor to Arabic design and communication, he is internationally acknowledged as one of the world's most outstanding Arabic calligraphers, designers and typographers. His work can be found in major institutions throughout the Arabic speaking world. In 1974, Boutros won First Prize for the best creative advertisement in a competition organised by L'Orient Le Jour, the leading French language daily newspaper in Lebanon. In 1976, after working briefly in Saudi Arabia, Boutros came to England where he has been based ever since. His work is everywhere. If you have ever seen an international brand logo converted to Arabic, noticed bilingual Arabic/Latin signage or read an Arabic newspaper, then the chances are that you have seen his work.

Mourad is the author of the acclaimed books Arabic for Designers (Editions 1 and 2) and Talking about Arabic.

# The power of Calligraphy, Typography and Design in the world of Communication



## Arabic CALLIGRAPHY

Always has a role to play in the communication world and will never vanish. To design an Arabic typeface someone should have enough knowledge in Arabic calligraphy and Typography and should have a creative background and design skills of course. The “Apple magazine of the Arab world” cover above shows how the name Apple, The subject ( Arabic Calligraphy throughout the ages ) in calligraphy and typography could create a very powerful design.





Qatar First Bank



Al Quraishi

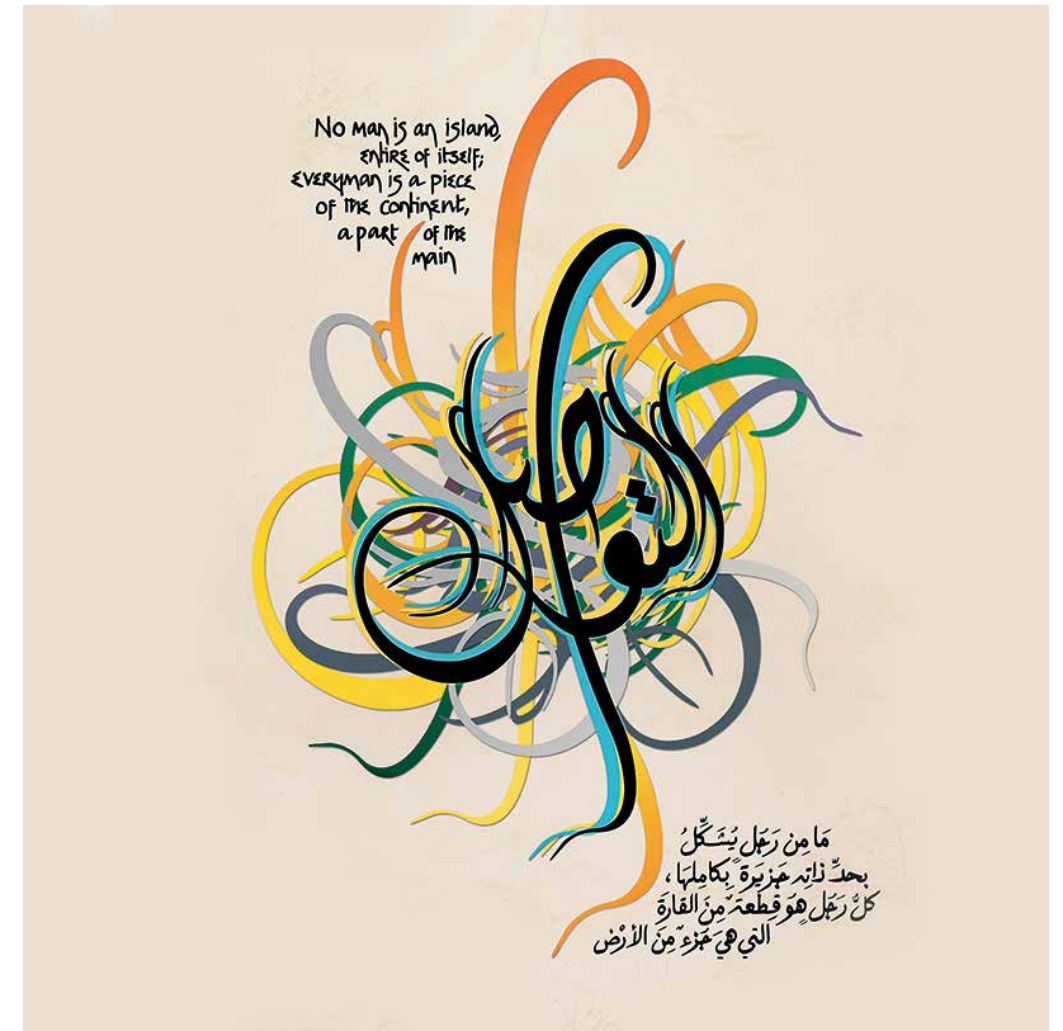


Al-Mahaba

Arabic calligraphy **logos** in the Diwani style for leading Arabic brands.

**"Glory to God in the Highest. Peace on Earth and Goodwill to all Mankind."**

A privately commissioned, limited edition print distributed as a present for Christmas and the New Year.



**Above**

**Al tawasol**, meaning 'connected', is a collaboration between Mourad Boutros and Alastair Creamer.

For Boutros, the task at hand was to have the calligraphy visually translate the richness of the term 'connected', and hence the Arabic language, by showing how both cultures can engage in dialogue, communicate, and connect.



Arabic calligraphy in the Diwani Jali style that reads '**Resurrection of the Phoenix**'



**Gunnlaugur SE Briem** is a designer, handwriting consultant and occasional publisher. <briem.net>

# The Icelandic national style

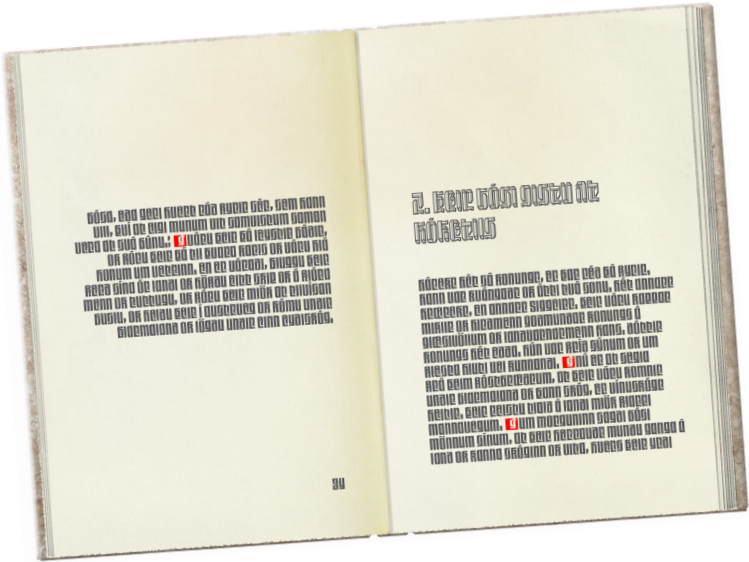
## Curious ripening

Höfðaletur is an ornamental style that developed from blackletter ribbon textura about 1600. Enigmatic and illegible, it is still in use.

The name had over time applied to other display letters and settled late on its current meaning. It may well be Icelandic for *litterae capitalis*, admittedly an odd term for a minuscule style. But the taxonomy of the alphabet has its share of misnomers.

It has no ascenders or descenders. Decorative lines suggest a folded ribbon. Wordspaces are often ornamented.

Through the centuries it expressed a popular sentiment that no other lettering style could equal.



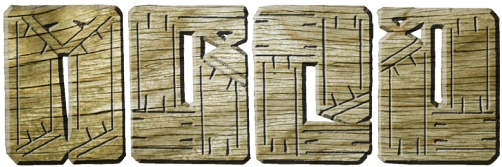
**Assorted media**  
The style was shaped by use in woodcarving and metalwork. It also found some use in embroidery and decoration on milk cartons, even porcelain. Shown here is a text typeface in a 2016 edition of *Bósa saga og Herrauðs*, a bawdy tale written around 1300.



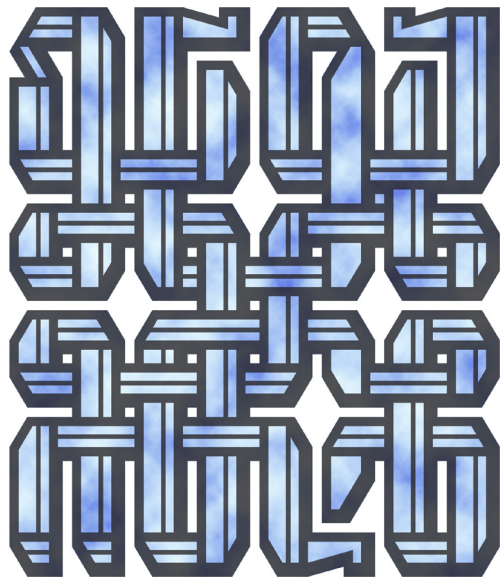
Starting point of a new style  
Traditional ribbon textura



Seventeenth century höfðaletur  
Ascenders and descenders have been folded into the main body of lower case letters.



Nineteenth century  
Some ribbon decoration remains but the characters barely resemble their textura origins.



Modern typeface, **Briem Gauntlet**  
A play of interlace and fold lines, illegible by design.



**Distant links**  
Interwoven letters, late seventeenth century. Höfðaletur was not the result of cultural isolation. Other styles were well known but not as popular.

**Tools**  
Flat chisel was useful for removing chunks of wood but a simple knife was generally enough.

Pennsylvania German manuscript (detail). Reward of Merit, 1779. Adjoining stems are split lengthwise, looped and connected.



**Old style. Recent mutation**  
Left: höfðaletur on commemorative stamps, issued in 1930 for a parliament celebration.  
Right: stamp with the derivative spónaletur style, characterised by rolled stem terminals instead of stylised ribbon folds.



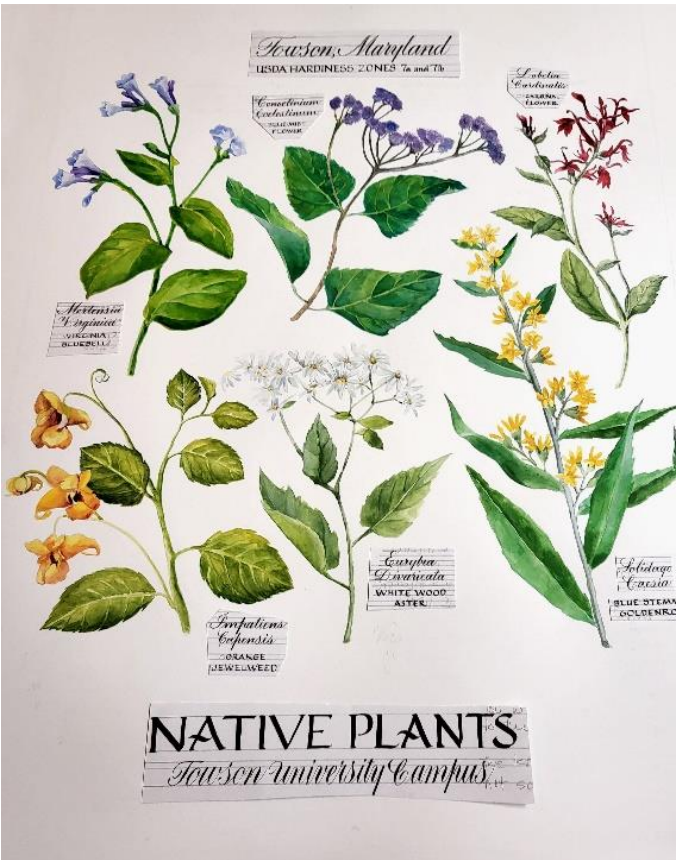




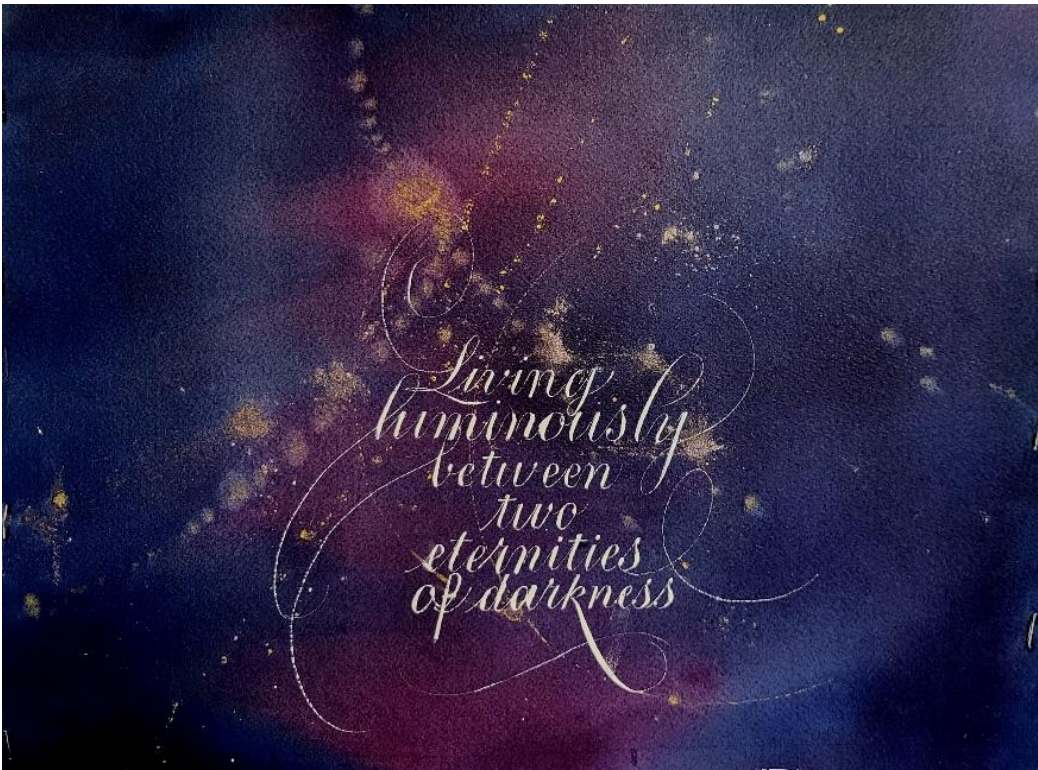
A pet project of mine over the past several years has been opening up the world of Hebrew Calligraphy to non-Hebrew proficient people. To that end, I've created a tutorial that teaches the construction of the Hebrew letters. This one-page synopsis is a freebie that reviews the very basics of the letter forms. The tutorial itself is available from the website as a digital download and focuses on the elements that make the letters readable and mistakes that make them "wrong".



Aleph-bet Guidesheet © 2020 Riva Brown



The scariest thing I do is to letter onto someone's one-of-a-kind pieces. In this instance I captioned and titled the plants in this painting. I like to share the fear and make the client proofread and everything.



Then, there's straight up creativity. The marriage of watercolor and lettering is magical. Text, "Living luminously between two eternities of darkness..." from "My Name Is Red" by Orhan Pamuk



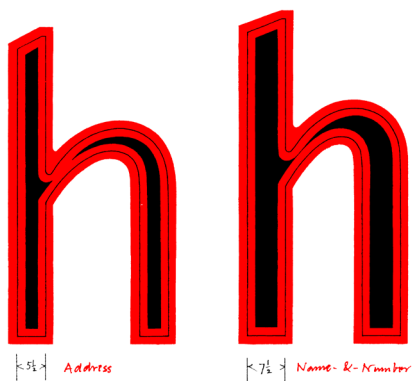




Bell Centennial  
Matthew Carter

Foreword

Designers seldom enjoy working for committees; dealing with individual clients is usually more successful. When I was asked by Linotype to design a new telephone directory typeface in 1974, my only misgiving was that the project would be guided by a committee from AT&T, at that time the largest corporation in the world. The very name of the place where this hydra lurked, Basking Ridge, seemed to portend epic labor with a monster client. But I was wrong to doubt. If for no other reason, the development of Bell Centennial is worth recording as an example of a happy collaboration between a designer and an excellent committee.



The lowercase *h*s from Bell Gothic Light (the Address face) and Bell Gothic Bold (the Name-and-Number face).

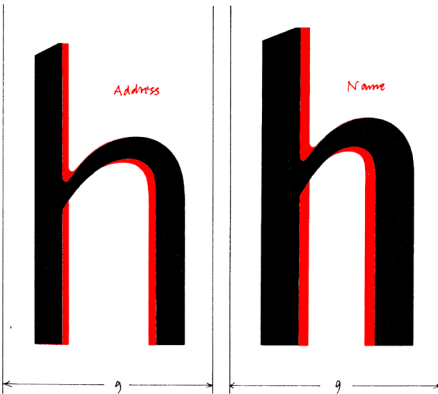
AT&T studied the effects of the new production process on Bell Gothic. They found that the various steps in the process could introduce a variation of as much as .003", 40%–50% of the thickness of the vertical stem of a character. The final printed pages, therefore, ranged from very light to very dark in overall appearance.

This diagram illustrates the variation in weight. The black line is the nominal design of Bell Gothic. Superimposed on the originals are the effects of tolerances in the printing processes totalling .003", half as a loss (the black area), half as a gain (the red area).

The black image has become very feeble, broken completely in the Address face where the arch joins the stem. One can sympathize with subscribers' complaints at having to read a 6 point letter with a stem shrunk to .0025". The new directory face incorporated an increase in stroke thickness.

Introduction

In the ecology of the typographic world, type is not separable from its environment. When the ecosystem is nicely in balance, type is easy to make legible, but in a hostile environment it is forced to adapt. Directory faces are one of the few classes of type to have evolved special forms under environmental extremes of technology and economics. Newspaper text faces and classified ad faces are similar phenomena. Although a directory has a longer life than a newspaper—a year to a day—it is still too ephemeral to warrant the use of better paper and ink. Like classified ad columns, directory listings have to cram the maximum of information



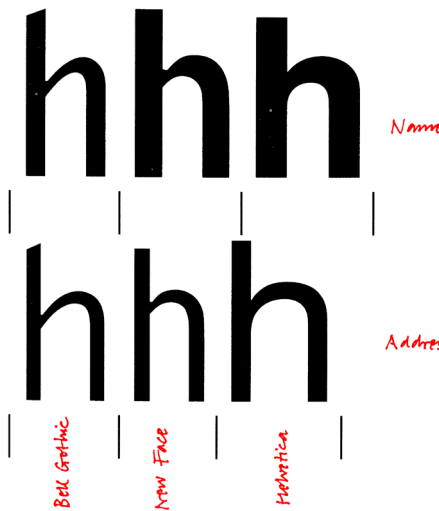
The same two Bell Gothic *h*s with weight added to the original forms and shown in red.

Enough weight has been added to the lighter face to bring the stem up to a thickness of .007", the minimum recommended. Slightly more has been added to the heavier face to maintain a good visual contrast with the Address font.

The letterforms have been weighted only on their inner surfaces in an attempt to make them heavier without encroaching on the clearance between letters. Unavoidably, reducing the space inside letters (the counters) makes them look narrower. This was acceptable for the Address, but not for the Name-and-Number. At this stage the decision was taken to make the new Name-and-Number face both heavier and wider than Bell Gothic Bold.

into the minimum of space. The accumulated effects of very high press speed, rough paper, and tiny type make the design of directory faces critical in preserving their legibility.

There is an important distinction to be made between legibility, at issue here, and readability. In ordinary reading of continuous text, spelling, word order, in fact the whole context of meaning, help enormously in the process of comprehension. The eye itself is illiterate; it is the literate brain that recognizes and assimilates words by grasping their overall shapes, not by deciphering their component letters individually. The efficiency of this process is what is meant by 'readability,'



A comparison of Bell Gothic (left), the new design (center), and Helvetica (right), as represented by their *h*s.

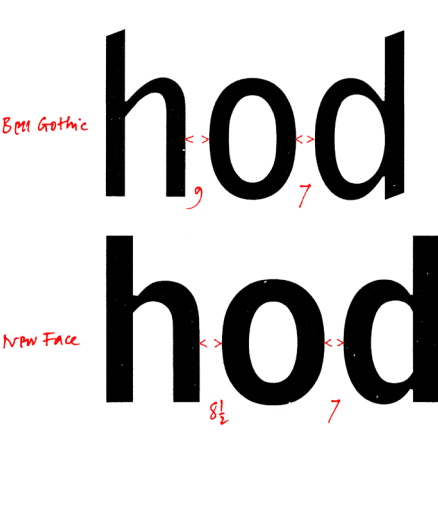
The increase in weight between Bell Gothic and the new design is clear, as is the increase in *x*-height (the upward extent of the arched part of the *h*)—probably the single most important factor in a typeface's legibility.

Bell Gothic Light and Bold were 'duplexed' on the same widths. The new design departed from this, the Address face being narrower and the Name face wider. The widths of characters are shown here measured in increments of eighteenthths of the point size, the unit by which typesetting machines counted lateral displacement.

There is a generic similarity between Helvetica and the new design: the symmetrical arch, and the square top to the ascender.

a complex quality, only partly typographic, partly—perhaps mostly—psychological and having to do with the difficulty of the text, familiarity with the language, level of interest and so on. Its subjective content makes readability notoriously hard to measure.

Telephone directories are for reference, not reading. There is little or no redundancy in a directory entry to help with its interpretation. Familiar names or addresses can sometimes be understood if a single letter is obscured, but in non-sequential numbers there is nothing about one digit that gives a clue to another. The efficiency with which individual characters can be identified is what is meant by 'legibility.' It is a more



An illustration of side-bearing, the clearance between letters, taking the Name-and-Number face as an example: Bell Gothic Bold at the top, the new design below.

The points of nearest approach have been indicated, and measured in thousandths of an inch. The old and new faces, although substantially different in weight, are virtually identical in this regard. The clearance is critical when a typeface, tight enough at the best of times, is squeezed further by electronic compression—a practice the designer may regret but had better acknowledge.

objective quality than readability, and can be tested to a degree by, for example, visually degrading alternative designs of the same character to the point where one or other version becomes unintelligible. To the type designer there is a big difference between a letterform meant to stand alone semantically and a letterform meant to combine with others into wordshapes. There can hardly be a better instance of the priority of clarity over cohesion than a directory face.

The Problem

The search for superlegible letterforms for directory-setting goes back to the 19teens. Mergenthaler Linotype's 1915 specimen book showed sets of 6 and 7 point numerals in a condensed sanserif style that prefigured Bell Gothic, released over twenty years later. The antecedent types were ordinary ones modified for greater legibility by Linotype at the urging of the Bell companies. Bell Gothic culminated these efforts: a special-purpose face for telephone books, developed by Bell and Linotype under the direction of C. H. Griffith, a vice-president of Linotype. Griffith, a largely unsung hero of type design but certainly one of its geniuses, was responsible for the series of Linotype newspaper text faces known collectively as the 'Legibility Group.' He has a good claim to have invented problem-solving type design by making these variations on the Clarendon/Century theme responsive to the technical rigors of daily newspaper production. His types, in particular Excelsior and Corona, define the look of news. Bell Gothic, his reconciliation of design and engineering in the even more acute form of a directory face, was equally masterly. It was completed in 1937. To the Bell System the new design was standard but not proprietary—its use spread around the world. The task of designing a replacement for it, nearly forty years later, would have been a lot easier if it had been a little less good.

There were both aesthetic and technical reasons to consider a replacement. In its aesthetics, Bell Gothic descended directly from sturdy nineteenth-century sanserifs. Even allowing for its no-nonsense functionality, it looked dated beside the European 'grotesks'—elegant in defiance of their name—that sanitized American typography of the late '60s and '70s. The best of these imports, Helvetica, was used by Saul Bass in a comprehensive redesign of AT&T's corporate identity. Bell Gothic, trudging through the directory pages between Helvetica covers, began to show its age.

AT&T's overriding concern was to make the directories more legible. In the early 1970s, Bell began to compose phone directories on high-speed cathode ray



tube typesetters. This new technology, adopted in the interests of production speed and efficiency, freed the type from mechanical constraints, now obsolete, while at the same time introducing novel electronic problems of its own. The worst of these was an overall lightening of the digital letterforms as generated on the CRT compared to the original metal face. Bell Gothic had been designed in two weights, Light and Bold, each with its own function in the entry: the Bold for the name and telephone number; the Light, slightly smaller as well as lighter, for the address. Both suffered from the loss of weight—the Light more so, obviously. The most common complaint of Bell's subscribers was that the type was too spindly and illegible. To counteract this starved appearance, the printers ran more ink on the presses. More ink gave a darker color to the page but tended to clog the counters (the enclosed spaces within letterforms) and to 'bridge' (join adjacent characters with inkblots). So the remedy caused as many problems as it cured. To make matters worse, it was necessary to stop the presses frequently and wash the plates in order to clean the over-inked type, with consequent production delays and increased costs.

In its days as linecaster matrices, the design of Bell Gothic had been frozen in metal. The digital version had the advantages—and disadvantages—of flexibility of form. Electronic typesetters could vary the set (the lateral dimension of type) independently of point size. In practice, this control was used to condense the type when setting four or five columns to the page. Bell Gothic is a condensed face as it is; making it even narrower by artificial means aggravated the inking problems.

The Project

AT&T brought these concerns to Mergenthaler Linotype in 1974. As with the Bell Gothic project, it was the local phone company, New York Telephone, now in the amiable person of Pat Desmond, who acted as the advance guard for AT&T. Linotype's Director of Typographic Development at the time was Mike Parker, third in line in that job after C. H. Griffith and Jackson Burke. Mike was interested in AT&T's proposal and, no doubt, took it as a mark of esteem. Back in 1937 the Bell directories had been set on Mergenthaler equipment; it had been logical to go to Mergenthaler for a new type design. In 1974 this was no longer so. The CRT typesetters used by Bell were not Mergenthaler's. The new type project was purely a design undertaking, to be paid for as such (rather well paid, I seem to remember), not tied in to equipment sales.

acegs  
acegs

*In making the new design in keeping with Helvetica, style and function were sometimes at loggerheads. These lowercase letters were problematical. There are only five of them, but all are frequent in the language and proportionately influential in the appearance of the font. The upper version follows Helvetica and other modern sanserifs of the Swiss school in returning the ends of curved strokes to a horizontal cut-off. This makes the counters rather small and their outlets to the surrounding white space narrow.*

*The alternative forms in the lower line, closer to Bell Gothic, Gill Sans, and other older and more humanistic sanserifs, are more open. They lack elegance, but when small and condensed they prove more articulate. The capitals C G S were handled in the same way.*

HHHH  
*Address*  
*Sub-Caption*  
*Name & Number*  
*Bold Listing*

*The all-capital Bold-Listing face compared in size and alignment to the other family members.*

Helvetica  
New Face  
356  
356

*The problem of enclosure caused by the treatment of stroke terminals in Helvetica afflicted the figures more severely than the lowercase. The same solution was applied. Letting more daylight into the forms made them less constricted and less easily mistaken for one another. The close-lipped Helvetica 3 resembles an 8 more than does the open-mouthed version below. A blot of ink across a crucial gap in the Helvetica 5 turns it into a 6.*

Blumberg Herman 332E14----AL 6-8085  
Blumen Louis atty 51 Hawthorn Hampton Bays 125-6983  
Blumenfeld Irving 254 Amity--986-3042  
Blumenthal Ernest 1135 Bensn--LO 3-8997  
Blumfarb A 1245 Avenue B----712-4850  
Blundell Thos 44 BrghtnBchAv--641-5751  
BOCHETTO SELHAM SCHOOL  
Borderline Educations LindenBlvd 580-0432  
Boxleyheath Opthalmics 5123 Hooper  
Employment Ofc-----986-3042  
Immediate Treatment-----125-6983  
Information-----853-8002  
Brooklyn Tavern Owners Assoc Inc  
1424 BushwickAv 712-4850  
Bush E Arthur 452 Henry-----596-9441  
Busick Timothy 513E23-----HE 7-6576  
Bustamante H 3AvenueL-----924-0383

*Photo-reduction of trial characters pasted up to simulate a few lines of a directory column. AT&T approved this sample and gave Mergenthaler the go-ahead to typeset a complete directory page.*

bA5  
wsq  
krm  
By8



Matthew Carter is a type designer with 60 years' experience in typographic technologies, ranging from hand-cut punches to computer fonts. After a long association with the Linotype companies he was a co-founder of Bitstream Inc. in 1981, a digital type foundry where he worked for ten years. Carter is now a principal of Carter & Cone Type Inc., designers and producers of original typefaces, in Cambridge, Massachusetts.

Carter's type designs include ITC Galliard, Snell Roundhand and Shelley scripts, Helvetica Compressed, Olympian, Bell Centennial, ITC Charter, Mantinia, Sophia, Big Caslon, Big Moore, Miller, Roster, Georgia, Verdana, Tahoma, Sitka and Carter Sans.

<carterandcone.com>

*Working drawings were made to Mergenthaler's manufacturing scale. These are from the Name-and-Number face. Trials were set on a conventional phototype-setter, a V-I-P, so the face could be studied at actual size in the realistic conditions of a directory column.*



I had worked for Mike in New York as staff type designer from 1965 to 1971. Since then, although no longer on the payroll, I had continued to design for the Linotype companies from London. Mike knew that I, who had recently designed a newspaper text face, Olympian, would be intrigued by the problem/opportunity of a digital directory type. It so happened that the first discussion between Mike and me took place while we were both in Greece—in fact sitting on the base of the Parthenon on the acropolis in Athens. I record this fact because although one meets from time to time people with the Goethe-like ability to work in conditions of hardship where normal concentration is unthinkable, one occasionally discovers in someone the rare extra dimension of functioning undistracted even by exaltation. Such a person is Mike.

As we got down to work on a replacement for Bell Gothic, we realized that the technology itself suggested two major design directions, one to address a problem, one to embrace an opportunity. Firstly, it was clear that the new face must be designed with a gain in weight in order that the CRT-set letterforms should print robustly with normal inking. Secondly, it was now possible to emphasize the Name-and-Number face at the expense of the Address font. The address had always been considered the subsidiary part of the entry, inserted only to distinguish John Doe on 9th Street from John Doe on 10th Street, and the Address face had purposely been made lighter and smaller. Because of a mechanical constraint, however, it had been impossible to make it narrower.

The constraint was simply this: brass linecaster matrices for the normal composition sizes had two different faces stamped into them, an arrangement that allowed compositors to change with ease from one face to the other at the keyboard. The typefaces on two-letter matrices were paired to complement each other in use: Roman with Italic, or Light with Bold.

The price for this convenience was ‘duplexing’, meaning that Roman and Italic letters, ‘a’ and ‘a’ for example, though very different in design, had to be exactly the same in width to fit on the same piece of brass. Type designers of the period—

*Different combinations of trial fonts were set side by side to study the effects of various weights and widths.*

|                                              |           |
|----------------------------------------------|-----------|
| 1:3:5                                        |           |
| Blumberg A 24 BluespruceLn                   | 473-0926  |
| Blumberg Herman 332 E 14                     | 581-5916  |
| Blumberg Leroy 13 Adams Elslip               | 567-1278  |
| Blumberg T E 4 Leeds Hntgtn                  | 549-1487  |
| Blumen Louis atty                            |           |
| 51 Hawthorn HamptonBays                      | 864-3597  |
| Blumenfeld Irving 254 Amity                  | 589-4774  |
| Blumenthal Ernest 1135 Bensn                 | 420-1581  |
| Blumenthal O I 2424 3Av                      | 477-1098  |
| Blundell Thos 335 BrghtnBchAv                | LA 7-5264 |
| Blunt Alison A 5 Hancock                     | 698-5118  |
| Blunt Edw 212 AllenHwy OystBrBay             | TA 4-7143 |
| Blunt Heather 3344 Orchard                   | 757-6584  |
| Blunt H T 12 AvenueL                         | 589-3609  |
| Bly E 513 32                                 | 283-0441  |
| Boccio Angelo 24 Bayard                      | 884-7204  |
| BOCHIETTO SELHAM SCHOOL                      |           |
| 44 Indpndnce Blvd                            | 580-0432  |
| Bock Alexander 55 OldTownLine Amtyvl         | 213-0652  |
| Bock Harry O 1454 Isham                      | 229-1637  |
| Bodine Lawrence 3 HeathLane                  | 662-7504  |
| Bodkin Trudy 2113 Elmont                     | 698-6057  |
| Bodkin Thomas 414 EdmuntontTrnpk             | 281-1818  |
| Bockmann Henry 252 E 14                      | 694-2248  |
| Boehme Elizabeth 1133 2Av                    | 765-5570  |
| Boilermakers Local S 42 Lynbrk               | 234-3751  |
| Bojuk Lowell foreign change broker 234 Tulip | 567-2598  |
| Bolden Buddy 311 AvenueL                     | 423-2923  |
| Bolger Abraham 425 ElmwaAv                   | 472-2186  |
| Bolger H 2314 Albemle LngBch                 | 924-3346  |
| Boll Emma 3 Hillsboro                        | 427-5162  |
| Bolt Electric 1345 AvenueAmericas            | 242-3473  |
| Bolt Harriet E 522 Bergen                    | 277-0116  |
| Bombara Oscar 241 Hicksville Bthpg           | HA 3-6850 |
| Bomhoff Lena 3241 Brghtn 13                  | 261-9399  |
| Bonadonna Alphonso 331 E 44                  | 437-2438  |
| Bonanza L A 5411 AvenueB                     | 549-1486  |
| Bonanza Theodore 22 HollandTrnpk             | 259-8849  |
| Bonaventura Orfeo 3 LngBch Ocnisd            | OH 9-6094 |
| Bon-Bon Enterprises Inc 154 Logan            | 586-2061  |
| Bond Edmund 5355 Bayard                      | 585-1589  |
| Bond Edw 123 E 2                             | 226-7717  |
| Bond Horst 21 EllsworthAv Lndnhrst           | 226-0623  |
| Boone Emmett 44 Orchard 12                   | 473-1908  |
| Boone Hazel frt bsks 213 Henry               | 587-3605  |
| BOOT SALES 213 52                            | 838-9696  |
| Bounds Travel Agency Inc 452 BennetLn        | 273-3720  |
| Bourguignon International Inc 3 E 32         | 598-3720  |
| Boxleyheath Ophthalmics 5123 Hooper          |           |
| Employment Ofc                               | 853-6175  |
| Immediate Treatment                          | 853-8002  |
| Information                                  | 853-9271  |
| Bradley Industries Inc 325 EvrgnAv           | 573-2391  |
| Bradley Lennie HilltopHwy Bohmia             | 293-9186  |
| Bradley Otis 115 BklynAv                     | 289-5237  |
| Bramble Ellsworth 4355 Loring                | 667-2863  |
| Bramble Lorna Theresa TownHse4 Elslip        | 583-5534  |
| Brandt Thaddus 231 Trnty                     | 234-2380  |
| Brassell A 4 HornLn Lynbrk                   | 654-1287  |
| Brassell Elsie 1125 5Av                      | 269-9451  |
| Brassell Thos O 534 TaylrAv Bethpg           | 884-8925  |
| Breguet Henri 14 HemlockLn Brkhn             | 273-7446  |
| Brendon L 4223 EdgemoAv                      | 367-3275  |
| Brennan Anna 15 Arbor                        | 242-3098  |
| Brice Herbert 25 Blown Hmnstd                | 281-3222  |
| Brice T Edgar 5412 Hyman                     | LT 9-4704 |
| Briscoe Barbara 4 Hancock LngBch             | HA 3-8984 |
| British European Airways 1523 E 54           | 878-1571  |
| Britt Ollie 3 HooverBlvd                     | 549-4555  |
| Britt T 455 AvenueA                          | 751-4350  |
| Brittingham H 1221 Logan                     | 226-5225  |
| Broadway Lumber 2134 Bergen                  | 694-1901  |
| Bway Theatr 412 Bway                         | 957-8086  |
| Brock Louis 123 E 45                         | 957-1752  |
| Brock Oran 3115 Oakwd EHmptn                 | 286-8638  |
| Brockington Isiah 212 32                     | 864-1173  |
| Broder H 1144 Barbra                         | 543-2847  |
| Broderick Edw 31 TheBeeches                  | 588-9419  |
| Brodsky Edith 2 HeathLn Babyln               | 979-0893  |
| Bronco Lounge 514 ElbowAmtyvl                | 724-3208  |
| Brook Lester bldr 423 4Av                    | 543-7755  |
| Bronx Boiler Inc 521 TurfLn                  | 665-0982  |
| Bklyn Academy 3244 EdwardsBlvd               | 924-6618  |
| Bklyn Baptist Tabernacle 413 AvenueH         | 583-5530  |
| Brooklyn Tavern Owners Assoc Inc             |           |
| 1424 BushwickAv                              | 427-1200  |
| Bklyn Testing Laboratory 55 Haig             | 751-1674  |
| Brooks Angie 4 HollandTrnpk                  | 588-8286  |
| Brooks Brothers clthrs 212 E 4               | 691-4835  |
| Brooks Elliott 351 3Av                       | 261-0062  |
| Brooks Hyacinth 2412 AmsterdamAv             | 893-1786  |
| Brooks T 55 HemlockLn                        | 588-3453  |
| Brothers Inn 141 IndpndnceAv                 | 732-0619  |
| Brothers Laundromat 2212 Arnold              | 842-7339  |
| Brown Alexander 45 TownLine Okdi             | 725-3139  |
| Brown Avon 331 AvenueB                       | 773-2522  |
| Brown Barclay 2 BeachnutAv Islip             | 283-4165  |
| Brown Benjamin 4234 Ellsworthly              | 324-9044  |
| Brown Beryl 15 HedgesLn Hmpstd               | 751-0896  |
| Brown E L 42 AvenueAmericas                  | 643-4508  |
| Brown Horace T 235 12                        | HA 3-5972 |
| Busy Bee Bros luggage 3421 2Av               | 475-6709  |
| Butts Ira 353 BennetAv Estprt                | 586-1068  |
| Burlington Hotel 3412 23                     | 477-0104  |
| Burglarproof Lock Installations 24 Elmont    | 293-3392  |
| Burns Ian 235 EvrgnAv                        | 598-3907  |
| Burnett Lillie 422 AvenueT                   | 751-4440  |
| Burrell Express 15 AlintcAv                  | 751-5338  |
| Bursky Liquors 52 E 54                       | 692-5946  |
| Burton Totsy 141 IshamOval                   | 597-9573  |
| Bus America Inc 1542 E 2                     | 477-0136  |
| Busch Hyman 112 43                           | 216-4918  |
| Bush E Arthur 452 Henry                      | 234-6517  |
| Bushell Lydia 3123 HilltopAv                 | 862-8063  |
| Busick Timothy 513 E 23                      | 727-3743  |
| Business Techniques Inc                      |           |
| 42 InwoodAv ELwrnce                          | 878-4824  |
| Bustamante H 3 AvenueL                       | 751-4741  |
| Butler Howard poditrst 5214 Harland          | 693-4050  |
| Butler Ismay 2245 35                         | 585-6610  |
| Butts Thelma 155 LynbrkAv                    | 665-1330  |
| Byers T 4422 Bway EHmpstd                    | 842-2976  |
| Byrd Inez 321 Orchard                        | 924-3303  |
| Byrd Leslie 135 5Av                          | 567-9157  |
| Byrne Terrence 21 LewisBlvd                  | 732-0450  |
| Blumenfeld Irving 254 Amity                  | 589-4774  |
| Blumenthal Ernest 1135 Bensn                 | 420-1581  |
| Blumenthal O I 2424 3Av                      | 477-1098  |
| Blundell Thos 335 BrghtnBchAv                | LA 7-5264 |
| Blunt Alison A 5 Hancock                     | 698-5118  |
| Blunt Edw 212 AllenHwy OystBrBay             | TA 4-7143 |
| Blunt Heather 3344 Orchard                   | 757-6584  |
| Blunt H T 12 AvenueL                         | 589-3609  |
| Bly E 513 32                                 | 283-0441  |
| Boccio Angelo 24 Bayard                      | 884-7204  |
| BOCHIETTO SELHAM SCHOOL                      |           |
| 44 Indpndnce Blvd                            | 580-0432  |
| Bock Alexander 55 OldTownLine Amtyvl         | 213-0652  |
| Bock Harry O 1454 Isham                      | 229-1637  |
| Bodine Lawrence 3 HeathLane                  | 662-7504  |
| Bodkin Trudy 2113 Elmont                     | 698-6057  |
| Bodkin Thomas 414 EdmuntontTrnpk             | 281-1818  |
| Boeckmann Henry 252 E 14                     | 694-2248  |
| Boehme Elizabeth 1133 2Av                    | 765-5570  |
| Boilermakers Local S 42 Lynbrk               | 234-3751  |
| Bojuk Lowell foreign change broker 234 Tulip | 567-2598  |
| Bolden Buddy 311 AvenueL                     | 423-2923  |
| Bolger Abraham 425 ElmwaAv                   | 472-2186  |
| Bolger H 2314 Albemle LngBch                 | 924-3346  |
| Boll Emma 3 Hillsboro                        | 427-5162  |
| Bolt Electric 1345 AvenueAmericas            | 242-3473  |
| Bolt Harriet E 522 Bergen                    | 277-0116  |
| Bombara Oscar 241 Hicksville Bthpg           | HA 3-6850 |
| Bomhoff Lena 3241 Brghtn 13                  | 261-9399  |
| Bonadonna Alphonso 331 E 44                  | 437-2438  |
| Bonanza L A 5411 AvenueB                     | 549-1486  |
| Bonanza Theodore 22 HollandTrnpk             | 259-8849  |
| Bonaventura Orfeo 3 LngBch Ocnisd            | OH 9-6094 |
| Bon-Bon Enterprises Inc 154 Logan            | 586-2061  |
| Bond Edmund 5355 Bayard                      | 585-1589  |
| Bond Edw 123 E 2                             | 226-7717  |
| Bond Horst 21 EllsworthAv Lndnhrst           | 226-0623  |
| Boone Emmett 44 Orchard 12                   | 473-1908  |
| Boone Hazel frt bsks 213 Henry               | 587-3605  |
| BOOT SALES 213 52                            | 838-9696  |
| Bounds Travel Agency Inc 452 BennetLn        | 273-3720  |
| Bourguignon International Inc 3 E 32         | 598-3720  |
| Boxleyheath Ophthalmics 5123 Hooper          |           |
| Employment Ofc                               | 853-6175  |
| Immediate Treatment                          | 853-8002  |
| Information                                  | 853-9271  |
| Bradley Industries Inc 325 EvrgnAv           | 573-2391  |
| Bradley Lennie HilltopHwy Bohmia             | 293-9186  |
| Bradley Otis 115 BklynAv                     | 289-5237  |
| Bramble Ellsworth 4355 Loring                | 667-2863  |
| Bramble Lorna Theresa TownHse4 Elslip        | 583-5534  |
| Brandt Thaddus 231 Trnty                     | 234-2380  |
| Brassell A 4 HornLn Lynbrk                   | 654-1287  |
| Brassell Elsie 1125 5Av                      | 269-9451  |
| Brassell Thos O 534 TaylrAv Bethpg           | 884-8925  |
| Breguet Henri 14 HemlockLn Brkhn             | 273-7446  |
| Brendon L 4223 EdgemoAv                      | 367-3275  |
| Brennan Anna 15 Arbor                        | 242-3098  |
| Brice Herbert 25 Blown Hmnstd                | 281-3222  |
| Brice T Edgar 5412 Hyman                     | LT 9-4704 |
| Briscoe Barbara 4 Hancock LngBch             | HA 3-8984 |
| British European Airways 1523 E 54           | 878-1571  |
| Britt Ollie 3 HooverBlvd                     | 549-4555  |
| Britt T 455 AvenueA                          | 751-4350  |
| Brittingham H 1221 Logan                     | 226-5225  |
| Broadway Lumber 2134 Bergen                  | 694-1901  |
| Bway Theatr 412 Bway                         | 957-8086  |
| Brock Louis 123 E 45                         | 957-1752  |
| Brock Oran 3115 Oakwd EHmptn                 | 286-8638  |
| Brockington Isiah 212 32                     | 864-1173  |
| Broder H 1144 Barbra                         | 543-2847  |
| Broderick Edw 31 TheBeeches                  | 588-9419  |
| Brodsky Edith 2 HeathLn Babyln               | 979-0893  |
| Bronco Lounge 514 ElbowAmtyvl                | 724-3208  |
| Brook Lester bldr 423 4Av                    | 543-7755  |
| Bronx Boiler Inc 521 TurfLn                  | 665-0982  |
| Bklyn Academy 3244 EdwardsBlvd               | 924-6618  |
| Bklyn Baptist Tabernacle 413 AvenueH         | 583-5530  |
| Brooklyn Tavern Owners Assoc Inc             |           |
| 1424 BushwickAv                              | 427-1200  |
| Bklyn Testing Laboratory 55 Haig             | 751-1674  |
| Brooks Angie 4 HollandTrnpk                  | 588-8286  |
| Brooks Brothers clthrs 212 E 4               | 691-4835  |
| Brooks Elliott 351 3Av                       | 261-0062  |
| Brooks Hyacinth 2412 AmsterdamAv             | 893-1786  |
| Brooks T 55 HemlockLn                        | 588-3453  |
| Brothers Inn 141 IndpndnceAv                 | 732-0619  |
| Brothers Laundromat 2212 Arnold              | 842-7339  |
| Brown Alexander 45 TownLine Okdi             | 725-3139  |
| Brown Avon 331 AvenueB                       | 773-2522  |
| Brown Barclay 2 BeachnutAv Islip             | 283-4165  |
| Brown Benjamin 4234 Ellsworthly              | 324-9044  |
| Brown Beryl 15 HedgesLn Hmpstd               | 751-0896  |
| Brown E L 42 AvenueAmericas                  | 643-4508  |
| Brown Horace T 235 12                        | HA 3-5972 |
| Busy Bee Bros luggage 3421 2Av               | 475-6709  |
| Butts Ira 353 BennetAv Estprt                | 586-1068  |
| Burlington Hotel 3412 23                     | 477-0104  |
| Burglarproof Lock Installations 24 Elmont    | 293-3392  |
| Burns Ian 235 EvrgnAv                        | 598-3907  |
| Burnett Lillie 422 AvenueT                   | 751-4440  |

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| Burglarproof Lock Installations 24 Elmont    | 293-3392  |
| Burns Ian 235 EvrgnAv                        | 598-3907  |
| Burnett Lillie 422 AvenueT                   | 751-4440  |
| Burrell Express 15 AlintcAv                  | 751-5338  |
| Bursky Liquors 52 E 54                       | 692-5946  |
| Burton Totsy 141 IshamOval                   | 597-9573  |
| Bus America Inc 1542 E 2                     | 477-0136  |
| Busch Hyman 112 43                           | 216-4918  |
| Bush E Arthur 452 Henry                      | 234-6517  |
| Bushell Lydia 3123 HilltopAv                 | 862-8063  |
| Busick Timothy 513 E 23                      | 727-3743  |
| Business Techniques Inc                      |           |
| 42 InwoodAv ELwrnce                          | 878-4824  |
| Bustamante H 3 AvenueL                       | 751-4741  |
| Butler Howard poditrst 5214 Harland          | 693-4050  |
| Butler Ismay 2245 35                         | 585-6610  |
| Butts Thelma 155 LynbrkAv                    | 665-1330  |
| Byers T 4422 Bway EHmpstd                    | 842-2976  |
| Byrd Inez 321 Orchard                        | 924-3303  |
| Byrd Leslie 135 5Av                          | 567-9157  |
| Byrne Terrence 21 LewisBlvd                  | 732-0450  |
| Blumenfeld Irving 254 Amity                  | 589-4774  |
| Blumenthal Ernest 1135 Bensn                 | 420-1581  |
| Blumenthal O I 2424 3Av                      | 477-1098  |
| Blundell Thos 335 BrghtnBchAv                | LA 7-5264 |
| Blunt Alison A 5 Hancock                     | 698-5118  |
| Blunt Edw 212 AllenHwy OystBrBay             | TA 4-7143 |
| Blunt Heather 3344 Orchard                   | 757-6584  |
| Blunt H T 12 AvenueL                         | 589-3609  |
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| Boone Emmett 44 Orchard 12                   | 473-1908  |
| Boone Hazel frt bsks 213 Henry               | 587-3605  |
| BOOT SALES 213 52                            | 838-9696  |
| Bounds Travel Agency Inc 452 BennetLn        | 273-3720  |
| Bourguignon International Inc 3 E 32         | 598-3720  |
| Boxleyheath Ophthalmics 5123 Hooper          |           |
| Employment Ofc                               | 853-6175  |
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| Brassell A 4 HornLn Lynbrk                   | 654-1287  |
| Brassell Elsie 1125 5Av                      | 269-9451  |
| Brassell Thos O 534 TaylrAv Bethpg           | 884-8925  |
| Breguet Henri 14 HemlockLn Brkhn             | 273-7446  |
| Brendon L 4223 EdgemoAv                      | 367-3275  |
| Brennan Anna 15 Arbor                        | 242-3098  |
| Brice Herbert 25 Blown Hmnstd                | 281-3222  |
| Brice T Edgar 5412 Hyman                     | LT 9-4704 |
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| Brook Lester bldr 423 4Av                    | 543-7755  |
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| Brown Beryl 15 HedgesLn Hmpstd               | 751-0896  |
| Brown E L 42 AvenueAmericas                  | 643-4508  |
| Brown Horace T 235 12                        | HA 3-5972 |
| Busy Bee Bros luggage 3421 2Av               | 475-6709  |
| Butts Ira 353 BennetAv Estprt                | 586-1068  |
| Burlington Hotel 3412 23                     | 477-0104  |
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| Burns Ian 235 EvrgnAv                        | 598-3907  |
| Burnett Lillie 422 AvenueT                   | 751-4440  |

Griffith, Dwiggins, Ruzicka—became ingenious at stretching Italic letterforms to match Roman widths in the types they designed, but in the case of historical faces with naturally narrow Italics—Garamond, Caslon, Baskerville—duplexed Italics always looked like what they were: poor relations uncomfortable in clothing of the wrong size. Duplexing two weights of a sanserif was less pernicious. In the case of Bell Gothic, sharing brass-widths did no aesthetic harm to Light or Bold; it was simply inefficient; it squandered valuable space in the line by affording the secondary face as much room, letter for letter, as the primary face.

Duplexing went the way of metal type, unmourned by type designers. Photocomposing machines stored fonts separately, no longer in pairs, and changed between several fonts with facility. Linotype gladly undertook the work of improving their Italics by redrawing them on independent widths. When it came to the new Bell design, uncoupling the two weights enabled the Name face to become



AT&T had asked us to consider a third member of the family, Bold Listing, designed to stand out in emphatic contrast to the Name and Address faces. Its purpose was to produce revenue for AT&T—subscribers had to pay to have their entries displayed in it—and its design was a sensitive matter, therefore. For the sake of maximum impact Bold Listing was treated like a typefounder's titling font: the capitals and figures were made abnormally big, the lowercase sacrificed completely. By lowering the baseline into the space normally occupied by the descending strokes of g j p q and y, the capitals and figures could "charge the body," in typefoundry parlance, i.e. fill the vertical dimension of the type (a modicum of foot-space had to be left for the tail of Q and the comma). A canny committee-member reminded us to include a single small letter, c, for Scots and Irish patrilineal surnames.

Early discussions with the Graphic Task Force concentrated on the exact proportions of the Name, Address and Bold Listing faces. Sketches, paste-ups, and sample columns set on a Mergenthaler V-I-P phototypesetter showed combinations of variant faces. Once the critical dimensions had been nailed down—stroke weight, x-height, set-width of representative characters—for all three faces, it became clear that a fourth member of the family was needed. Many directory listings run to more than a single line: corporations, stores, hospitals, government offices and other large subscribers list several departments under a main heading. For these, a face intermediate in hierarchy between Name and Address was commissioned; the same weight as the Address face but wider. It was given the name Sub-Caption, and added to the development schedule.

With basic weights and proportions defined for the four-member series, attention turned to the shaping of individual letterforms. Work concentrated on the most important face, Name-and-Number, confident that design decisions thrashed out there could be applied consistently to the two lighter faces and the Bold-Listing caps. AT&T wanted a design of more contemporary look, one compatible with Helvetica with which it would sometimes be associated. But Helvetica is a general-purpose sanserif, not designed to be at its most legible at 6 point. At diminutive scale, some of its elegant characteristics interfered with the essential purpose of "design for printability." The new design was not considered, therefore, just as a reworking of Helvetica in miniature; and while Helvetica's clean Swiss lines were certainly influential, in cases where style and function were at odds, pragmatics won over aesthetics. Although the lowercase and, to a lesser extent, the caps felt these opposing drives, it was the figures that really epitomized them. All ten digits had

to have the same width, to line up in tabular columns, and could be no wider than those of Bell Gothic. No amount of pleading with the Graphic Task Force to countenance wider figures had the slightest effect: the cost in space was too high. Several of Helvetica's figures were easily confused with one another when reduced to the ordained size and width—even more so when imperfect printing or imperfect eyesight were factored in, as, realistically, they had to be.

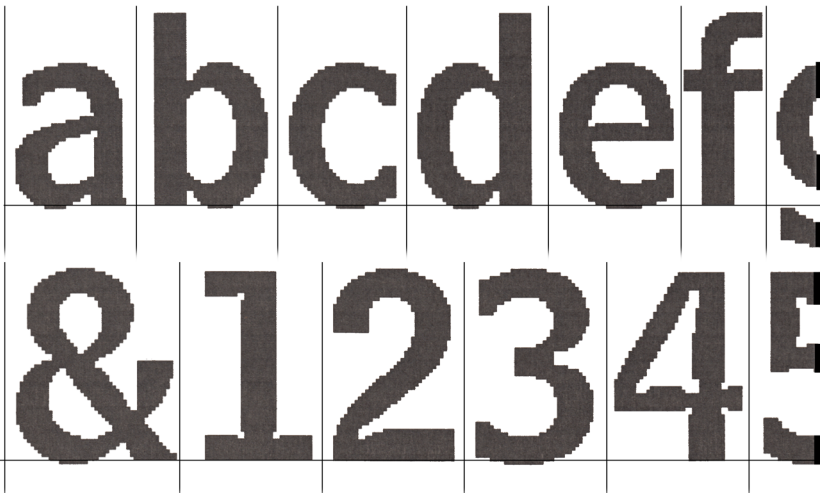
The design of a set of figures optimized for legibility was the part of the whole project that received the most concerted effort and experiment. A designer's first thought is to make the digits as distinct from one another as possible. All well and good—but the problem is subtler than that. The distinction has to be objective, not relative. To emphasize the difference between 5 and 6, their forms can be modeled for the maximum contrast, even to the point of caricature. But there is no saying that someone reading a 5 has a 6 within sight to compare it to. So the most important quality of 5 is its five-ness—its accurate identification with the essence of the Arabic numeral 5 as abstracted from all 5s and stored in the subconscious mind. It is easy to make a 5 less like a 6, but in so doing make it less like a 5 as well. Designing a set of figures is an exercise in juggling compromises. If the Indians who invented our numbers, or the Arabs who introduced them to the West in the IXth century, had had to read a phone book, they might have thought twice about some of the forms.

At an early stage we considered ‘old-style’ figures, like those in certain text types of ancient pedigree. Old-style figures are uneven in height, in the manner of lowercase letters: 6 and 8 ascending, 3 4 5 7 9 descending. There are inherent advantages to legibility in these ‘hanging’ figures over ordinary ‘ranging’ figures (all the same height), but experiments showed that in a directory column the scant interlinear space makes the salient strokes so short as to look like nothing more than a mistake—a wobbly alignment—more distracting than helpful.

Helvetica's curved figures, 3 5 6 9, have rather enclosed forms, a piece of formal logic splendid at a size where it can be appreciated, but ambiguous when small and condensed. Opening up these figures was probably the biggest contribution to making the phone numbers legible.

## The Conclusion

The trial faces designed at Mergenthaler for AT&T's evaluation had been set on a phototypesetter, a V-I-P machine. Making V-I-P fonts was a speedy and straightforward process that kept costs to a reasonable level during the several iterations of design testing and revision. But the face was destined for high-speed CRT typesetting—this was a large part of its reason for being—and the acid test would be its performance under actual production technology. Neither designer nor client could approve the four-face family except in digital form.



To check that bitmaps had been accurately encoded, a print-out was made at the same scale as the drawings for easy comparison. At this stage revisions to the digital data were made at a video terminal.

ANDERSON—STYLE B

Anderson Billy 1160 Sylvia Dr Gardnle  
Anderson Billy R217 Remington Rd  
Anderson Billy W 1013 13th Ave S  
Anderson Boyse 6516 3rd Ave S  
Anderson Bruce 1944 Lyle Dr  
Anderson Bruce C 3653 1/2 Cedarbrook Tr  
Anderson Buddy 4408 Dolly Ridge Rd  
Anderson C 1000 Litterleaf Ln  
Anderson C 3306 Ridge Manor Dr  
Anderson C 2405 Hackberry Ln  
Anderson C W 3201 Ave F  
Anderson C W 220 Avenue T Pratt City  
Anderson C 2205 7th Ave N  
ANDERSON CAB CO 2716 29th Ave N  
Anderson Carl C 658 Idlewild Cir  
Anderson Carl E 2600 24th Ave  
Anderson Carl E 2111 23rd Ave S  
Anderson Carlo M 478 Embury Ave  
Anderson Carol 1012 40th Ave  
Anderson Caroleyn 1033 13th  
Anderson Carolyn 9427 4th Pl N  
Anderson Charles 478 Embury Ave  
Anderson Charles 101 26th St Enley  
Anderson Charles 2820 49th Ave  
Anderson Charles A 1529 Melrose Pl Homewood  
Anderson Charles C 2170 Tall Timbers Dr  
Anderson Charles C 2170 Tall Timbers Dr  
Anderson Charles Clifford  
3608 Old Leeds Rd  
Anderson Charles D 725 40th Pl Fairfield  
Anderson Charles D Jr 4240 Court Dr  
Anderson Charles E 1012 40th Ave  
Anderson Charles E Shady Grove  
Anderson Charles J CLU ins  
3918 Montclair Rd  
Res 3504 98th Dr  
Anderson Charles Helena  
Anderson Charles 1030 1st Ave Besmr  
Anderson Chemical Co Inc  
1259 Littlebrook Ln  
Anderson Christine D 879 13th  
Anderson Christine 1120 Carnation Dr  
Anderson Christine 1409 8th Ave A Besmr  
Anderson Cindy 2917 Gallant Pl  
Anderson Clarence 1460 Jefferson Ave SW  
Anderson Clarence 1460 Jefferson Ave SW  
Anderson Clarence E 3040 Dolly Ridge Dr  
ANDERSON CLEANERS  
515 19th N Besmr  
Anderson Clinton Shady Grove  
Anderson  
Cloverleaf Trailer Court Advsmie  
Anderson Clyde M 121 557th  
Anderson Cora B 1523 18th Ave  
Anderson Curtis Monroe  
Anderson C 2000 24th Ave  
Anderson Dana D 1301 23rd St N  
Anderson Dave 931 Mountain Dr Futledge  
Anderson David 713 Atlanta Pl  
Anderson David 4220 Church Dr  
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Anderson David

*The digital fonts were used to compose proof pages on a high-speed CRT typesetter, a Linotron 606, running at about 3000 character per second.*



Typcase: Bell Centennial, also by Andrew Boag, appeared in Letterbox 7, Cheltenham, 1990. This deals with the history of type for the American directories.





**RASTKO ĆIRIĆ** Born in 1955 in Belgrade, Serbia. Retired Professor of Illustration and Animation at the Faculty of Applied Arts, University of Arts, Belgrade. Vice-Rector at the University of Arts in Belgrade (2015–2021). Founder of the Animation at the FAA (2006), and of the Digital Arts Program of the Interdisciplinary DA studies at the University of Arts, Belgrade (2005). Fields of interest: graphic design (illustration, logo, poster, ex-libris, comics), animation, art graphics, music.

51 one-man exhibitions. 16 animated films. Illustrated for the New York Times Book Review (2002–2004). His work was presented in the books *Miscellenia* (2005), *Aka* (2016), and *Miscellenia 2* (2021). Music: *The Rubber Soul Project 1* (1996), *The Rubber Soul Project 2* (2015), and *Tropical Breakfast* (2020).



Frontispiece page for the Serbian folk tale *Bash Tchelik* published by *The English Book*, Belgrade, inspired by the old led setting which gives an impression of the weight, captivity (the main hero of the fairytale was a released prisoner) and tradition, 2010. It takes me back to school days when I dealt with such lead letters.

**FLIP BOOK**  
**WORKSHOP**

Logo for the poster of the animation workshop at the Art Academy in Nova Gorica, 2018.

СРЕЋАН  
РОЂЕНДАН!  
ВОЛИМО ТЕ,  
**ЏОШ!**  
Џулиан & Ђојана

Happy Birthday! We love you, Joshi! Dušan & Bojana 23.9.2018

Birthday greeting card for a friend of Boyana and Dushan Makavejev.



Ex-libris commissioned by the married couple Roustan Delatour from France. The subject was the Tower of Babel, where the commissioners were presented in old costumes (with their cat) supervising the building. On the right side, a computer slider was added to suggest the height of the tower.

**FEST'12**

Logo for FESA, the Festival of European Student Animation in Belgrade, which I founded and led for six years, 2012–2017.

Pepa & Tchombe

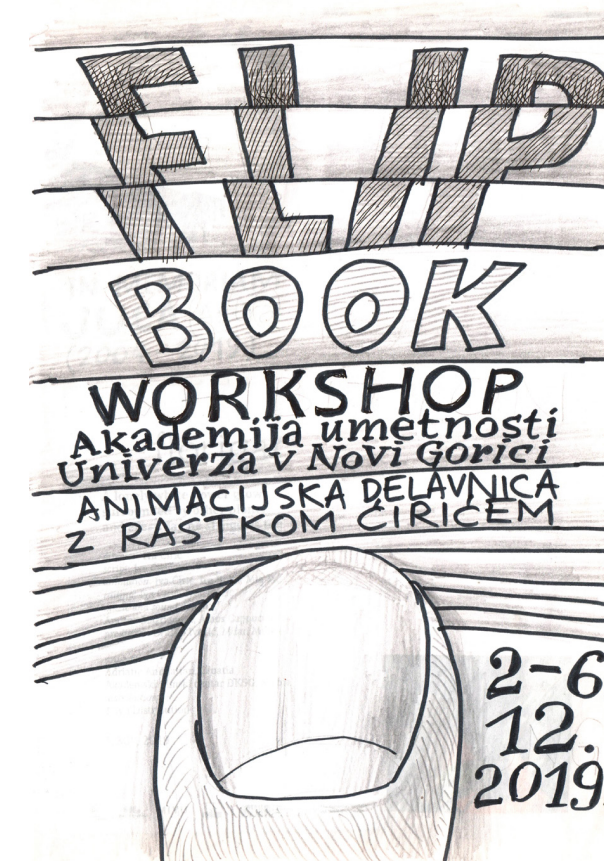
Logotype for an imaginary publishing house of Aleksandar Ilić and me. The names are deliberately created to sound funny.

Caverzaso & bianchi

A company logo, commissioned by Zeffirino Grassi, editor-in-chief of the *Politikin Zabavnik* magazine. The & sign contains the company initials.



Label *Herbs Brandy* from Bol, island Brač, Croatia, for domestic use.

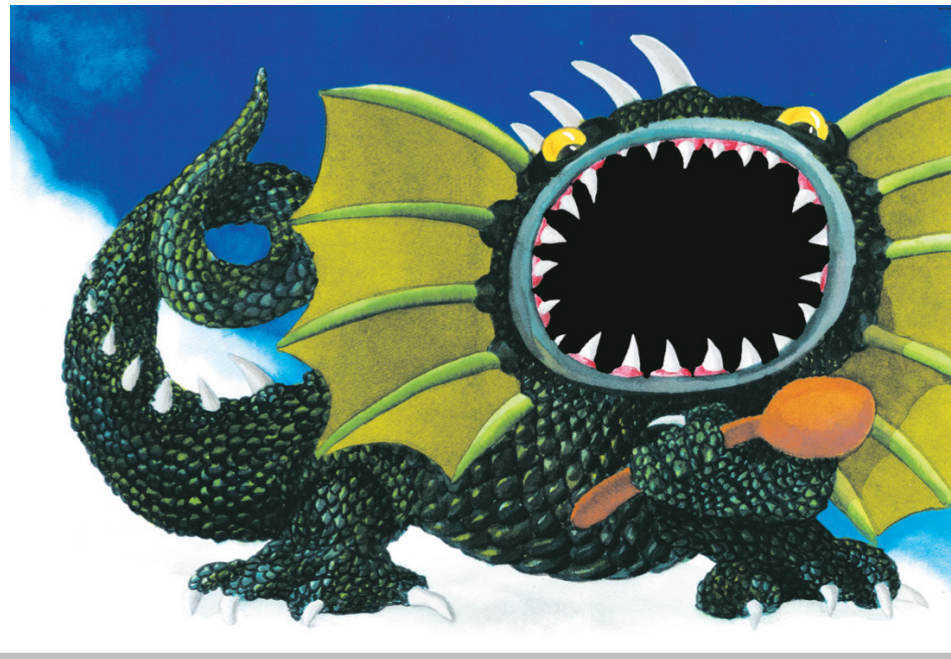


Poster for another animation workshop at the Art Academy in Nova Gorica, 2019.



# A LETTER TURNED BACK INTO PICTURE

As all know, the letter shapes originated from pictures, changing their shapes through many phases from ideograms into phonograms, the symbols for different sounds, which turned them into abstract forms.



АЛЕ



БАУЦИ

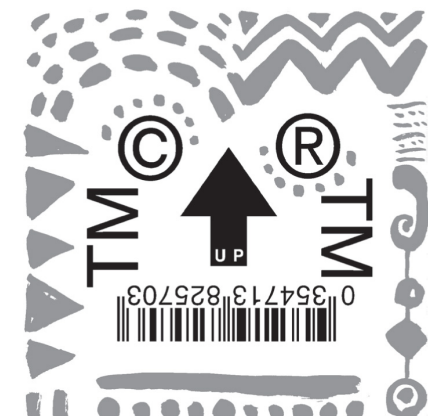
Making the poster for the **OGRES & BOGIES** project, (based on mythological creatures from the Balkans), I chose to illustrate neither the ogres nor bogies, but used the graphically provocative sign “ET” to make a typographical monster out of it.



# LETTERS TURNED BACK INTO PICTURE

The “GK” logo was designed in 1964 by my father Miloš Ćirić, for the *Grafički Kolektiv* graphic art gallery in Belgrade. Together, the letters form a gryphon holding two ink dabbers – a symbol for graphic arts.

My father has redesigned the logo after the old-fashioned one which was only a picture of the gryphon, turning it into a nice and legible modern mark. In 1987 I made an ex-libris for the same Gallery, turning that nice logo back into the picture, as a kind of a pictural joke.



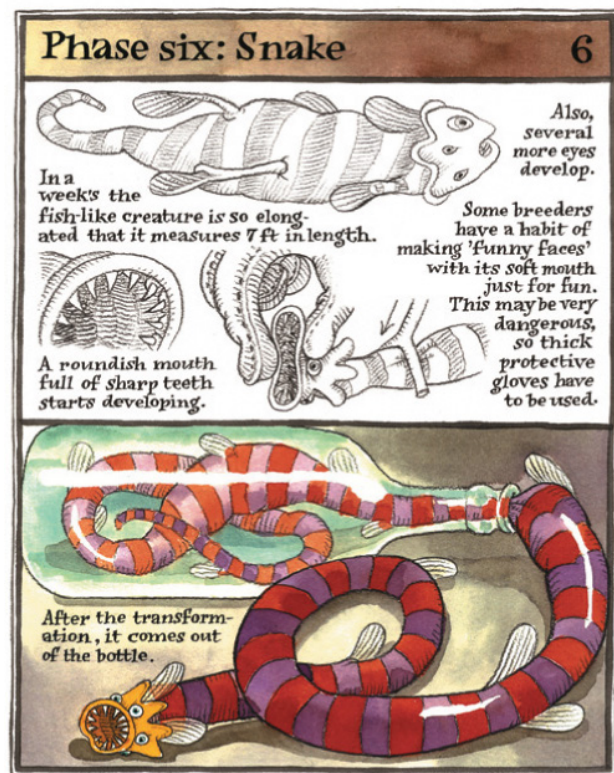
# TYPO SYMBOLS TURN INTO ILLUSTRATION

Illustration for *The New York Times Book Review* (2003) for the book discussing the subject if native culture belonged to everyone, or only a small group had exclusivity?

After two sketches were refused by the editor Steven Heller, we came up with the simpler, more

modern, more abstract and surprising solution having a poster-like direct communication. Typographic symbols for copyright were used as a central motif, and free, “native” brush shapes were used to frame them.





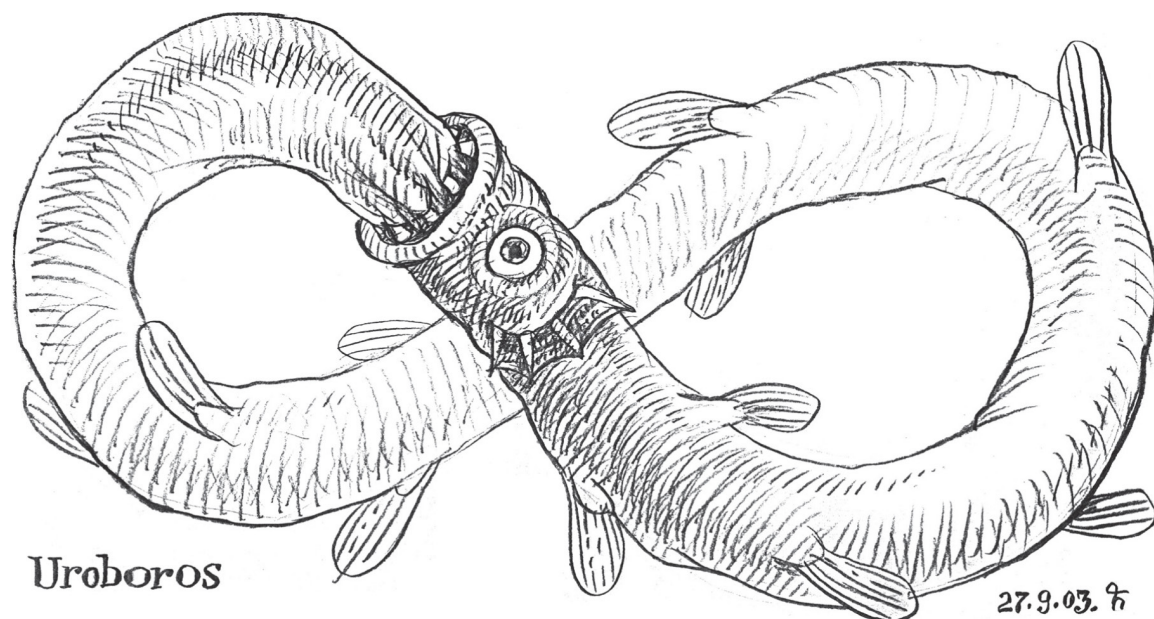
#### PICTURE TURNED INTO SYMBOLS

Here are a book illustration, a poster and a free drawing. Dealing with diverse media gave me opportunity to experiment with putting the same elements into different media concepts and situations. It is not only a matter of changing art techniques, but its internal structure and meaning.



In the book illustration, the hero (a meta-morphic creature in the shape of the snake) was depicted in its environment in order to give a convincing illusion.

In the poster the snake becomes both uro-boros and a frame – its shape is geometrized, so the picture serves as a container of a text.



In the last sample, "Uroboros" is a pencil drawing, but in the shape of the infinity symbol, therefore a typographic sign.

Compared to the "poster frame" shape, this one has a meaning, putting together the two symbols



#### LETTERS TURNED INTO ORTHOPEDIC DEVICES

A complete Serbian Cyrillic alphabet in a typographic illustration for a text about limping in speech (*Politikin Zabavnik* magazine, Belgrade, 1994).

Again, the letters were freehand and asymmetric interpretation of a very classical book antiqua.

#### LETTERS TURNED INTO STONES

Quite primitive "pixelization" of small stones can be noticed in this mosaic panel. Written in exotic Serbian Cyrillic, it says **SUMMER SCHOOL OF MOSAIC SIROGOJNO.**

Sirogojno is a village on Zlatibor mountain in central Serbia, and the mosaic was made on a workshop at the open-air ethno museum. Both serif and non-serif letters were adapted into rather tricky system of mostly square stones. As the stones were in rather large "resolution", and the material gave a certain "resistance", it was much more appropriate to design the more freely rhythmized letters, than to put them in strict order like in books. Putting letters out of balance also enables better adjustment of the space between them. As the stones have their tone graduations, I even tried to put two letters one in front of another (two last letters in the first row – Ђ ("NJ") and A).







Gareth Colgan began to study calligraphy in 1984 while a schoolboy in Dublin. He then spent three years studying full-time on the calligraphy course at Roehampton in London, graduating with distinction. He was elected the youngest Fellow of the UK Society of Scribes and Illuminators in 1992. He worked for two years as assistant to the leading English lettering-craftsman Tom Perkins, learning to draw letters and to lay out and carve inscriptions in stone. From 2007 to 2008 he enjoyed a year studying book typography in the Department of Typography & Graphic Communication at the University of Reading. He lives in Dublin.

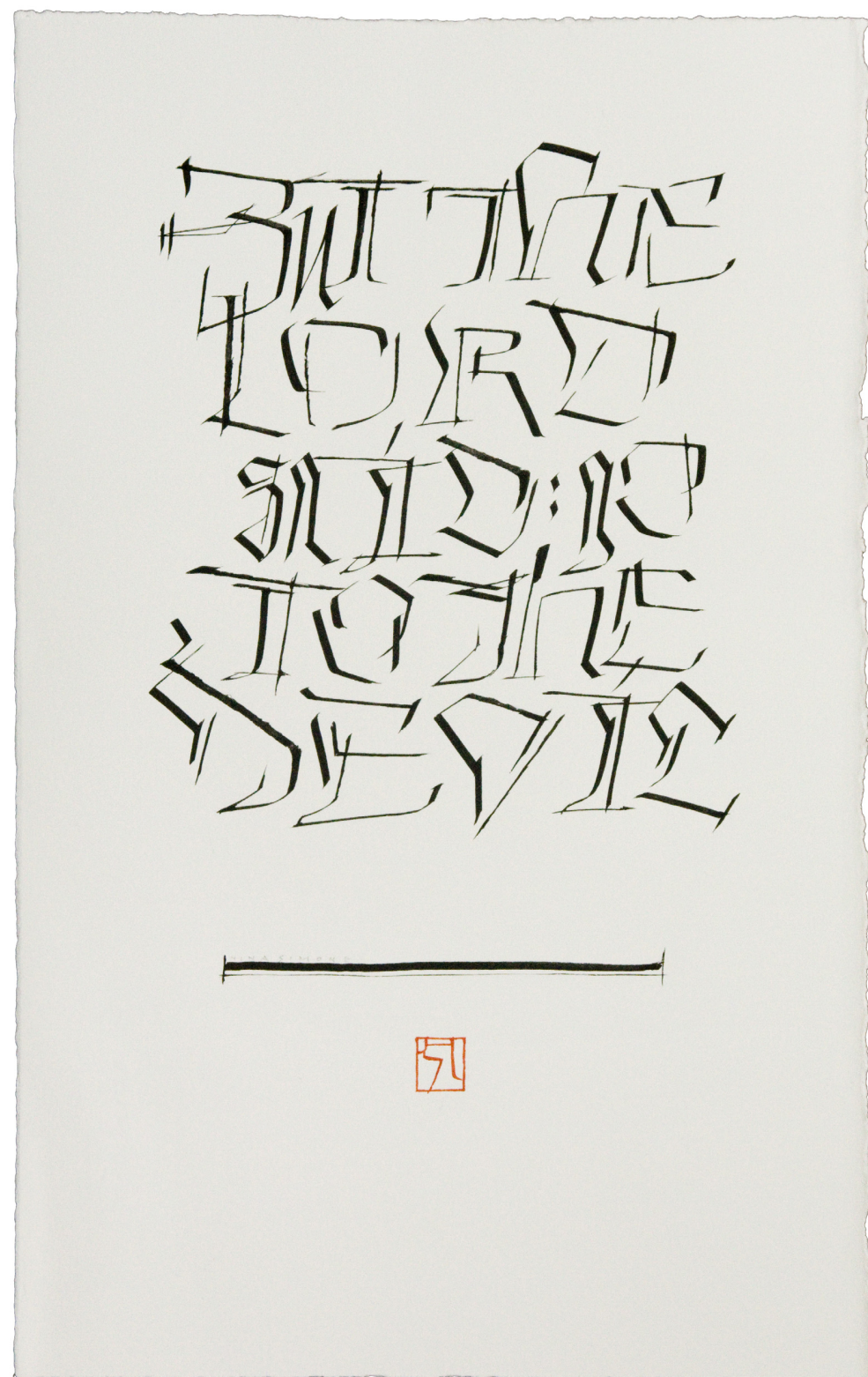
#### Works shown:

1. 'But the Lord said: go to the Devil.' (as sung by Nina Simone.) 405 × 253mm, 5:8, 2021.

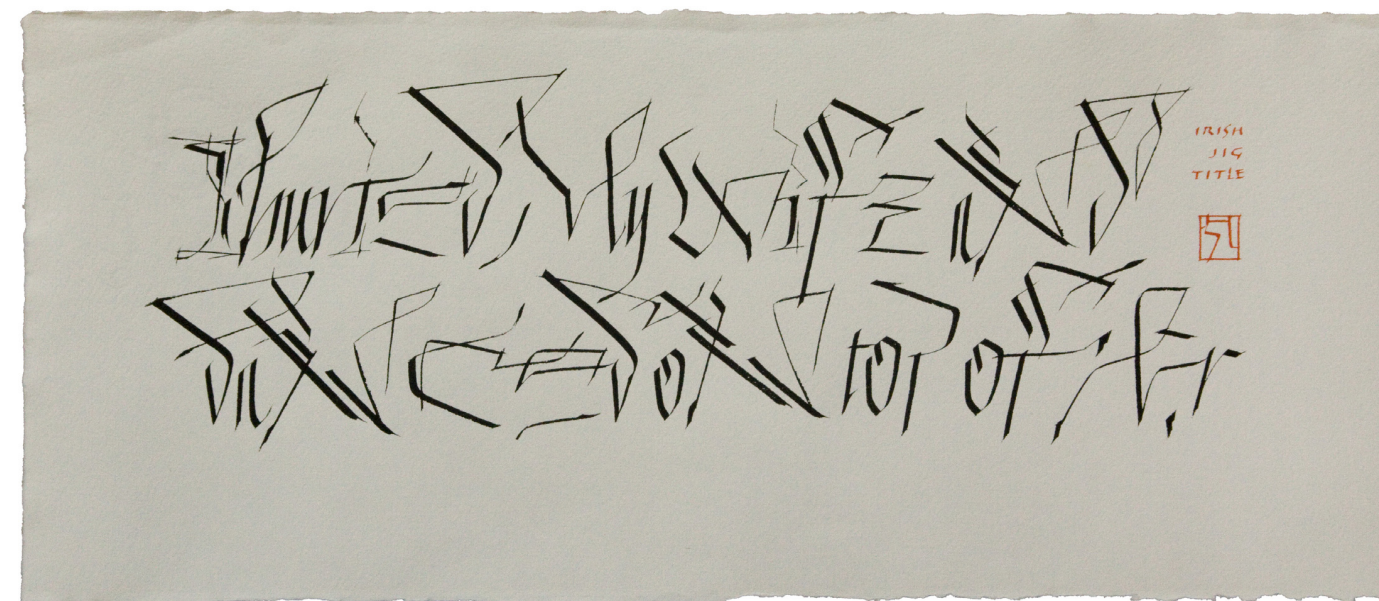
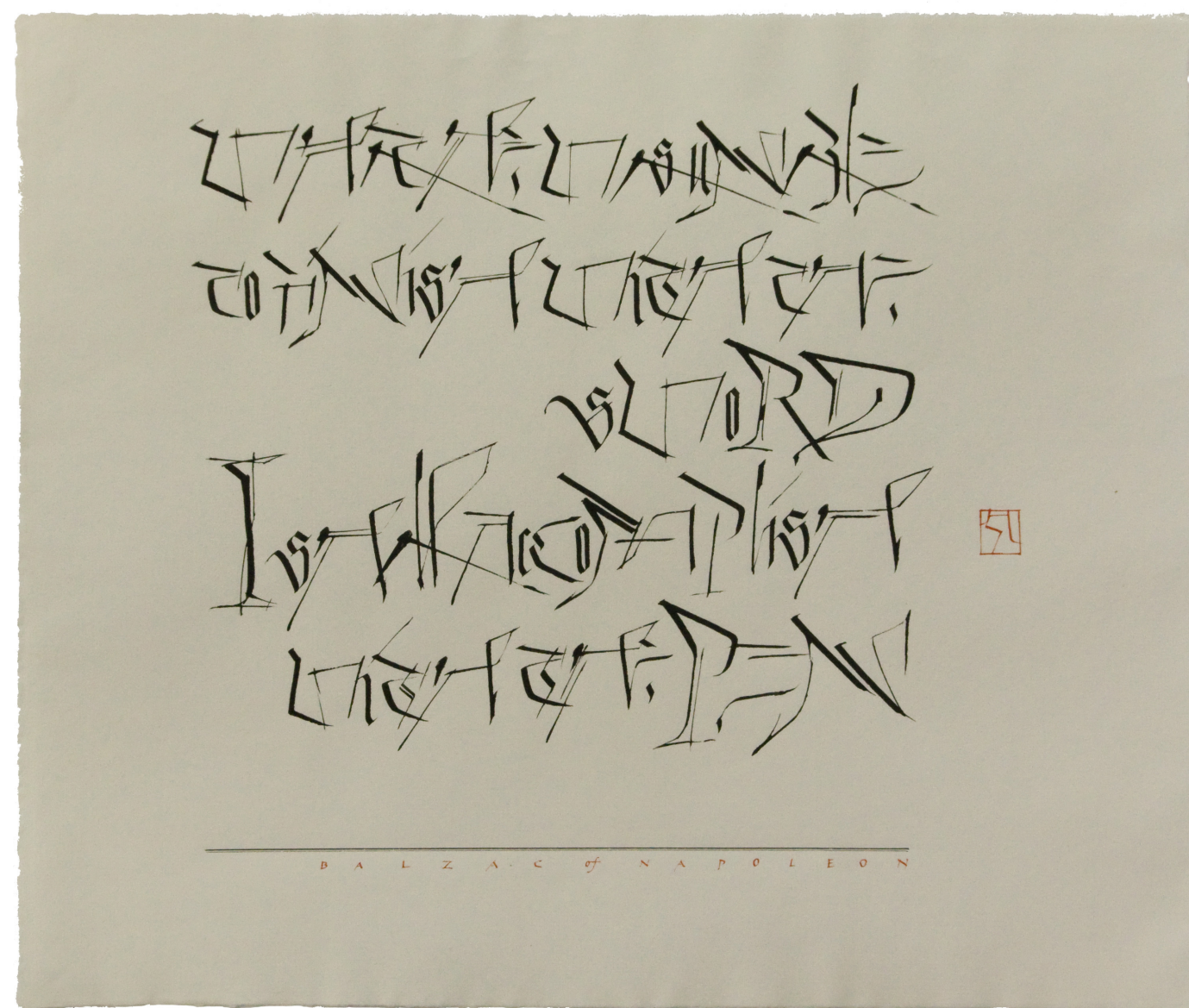
2. 'What he was unable to finish with the sword, I shall accomplish with the pen.' Balzac, of Napoleon. 392 × 457mm, 6:7, 2020.

3. 'I buried my wife and danced on top of her.' 209 × 482mm, 1:√5, 2022.

All written with quills.



Combine various elements, allow them to ferment, distil, age them (sherry cask not necessary), and with luck in sixteen years or so you have an individual spirit. Such calligraphical poteen making was far from my mind when I started, it took place even so. 'A style is found by sedentary toil and by the imitation of great masters' said W.B. Yeats, not restricting his reference merely to poetry. Calligraphy can be a deep art, yes, even Western calligraphy. I have been fortunate in my moonshining. I am grateful.







# SILVIA CORDERO VEGA

Graduated in Graphic Design at the University of Buenos Aires, Argentina. Silvia is a Calligrapher and Visual Artist.

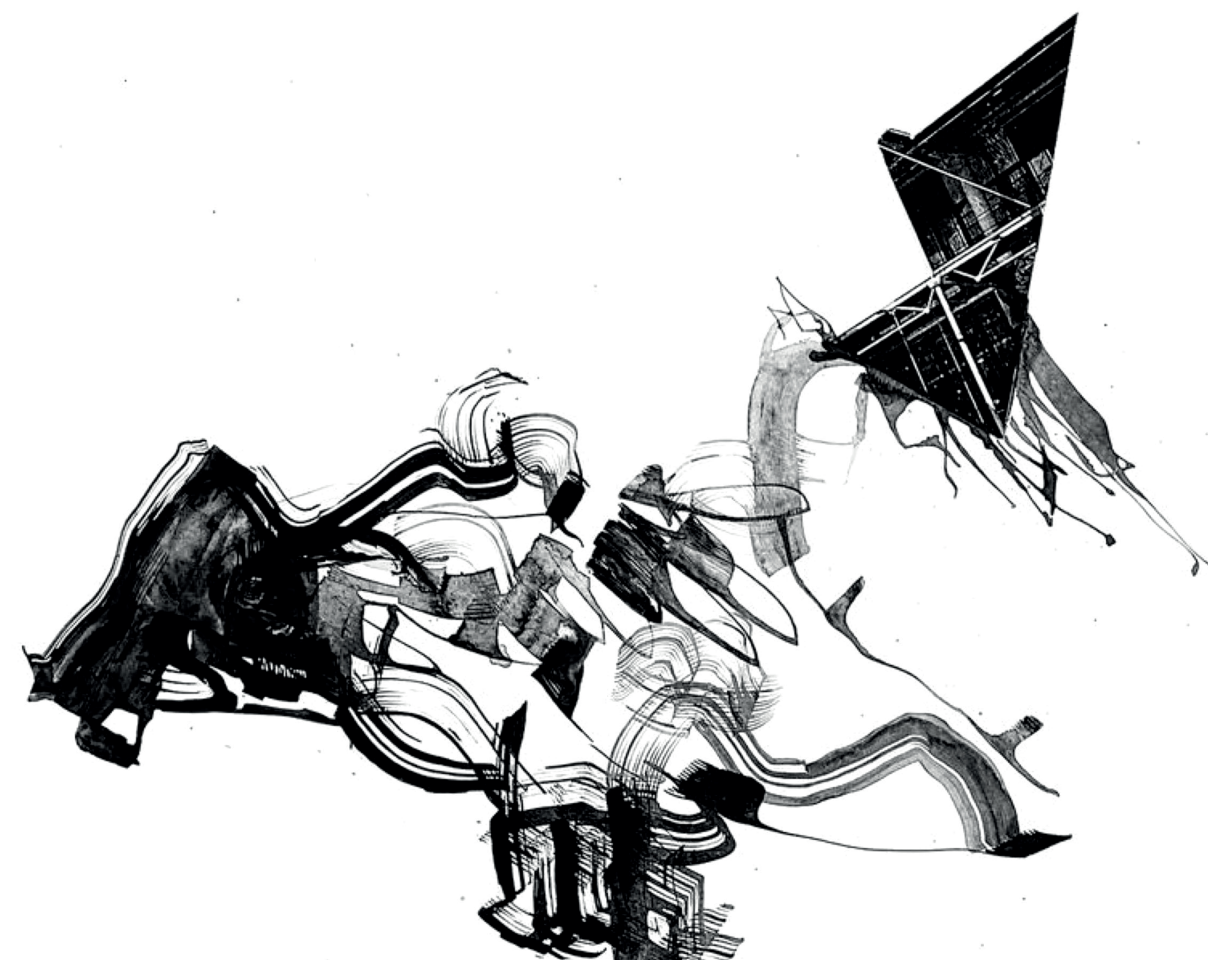
She promotes the calligraphic art in Latin-America by giving lectures and conducting workshops.

She explores how historical scripts can develop into new contemporary calligraphy. She currently works in Graphic Design and Calligraphy but above all she studies and works in Contemporary Art.

# SIGNS OF THE TIMES CALLIGRAPHY AS A DRAWING



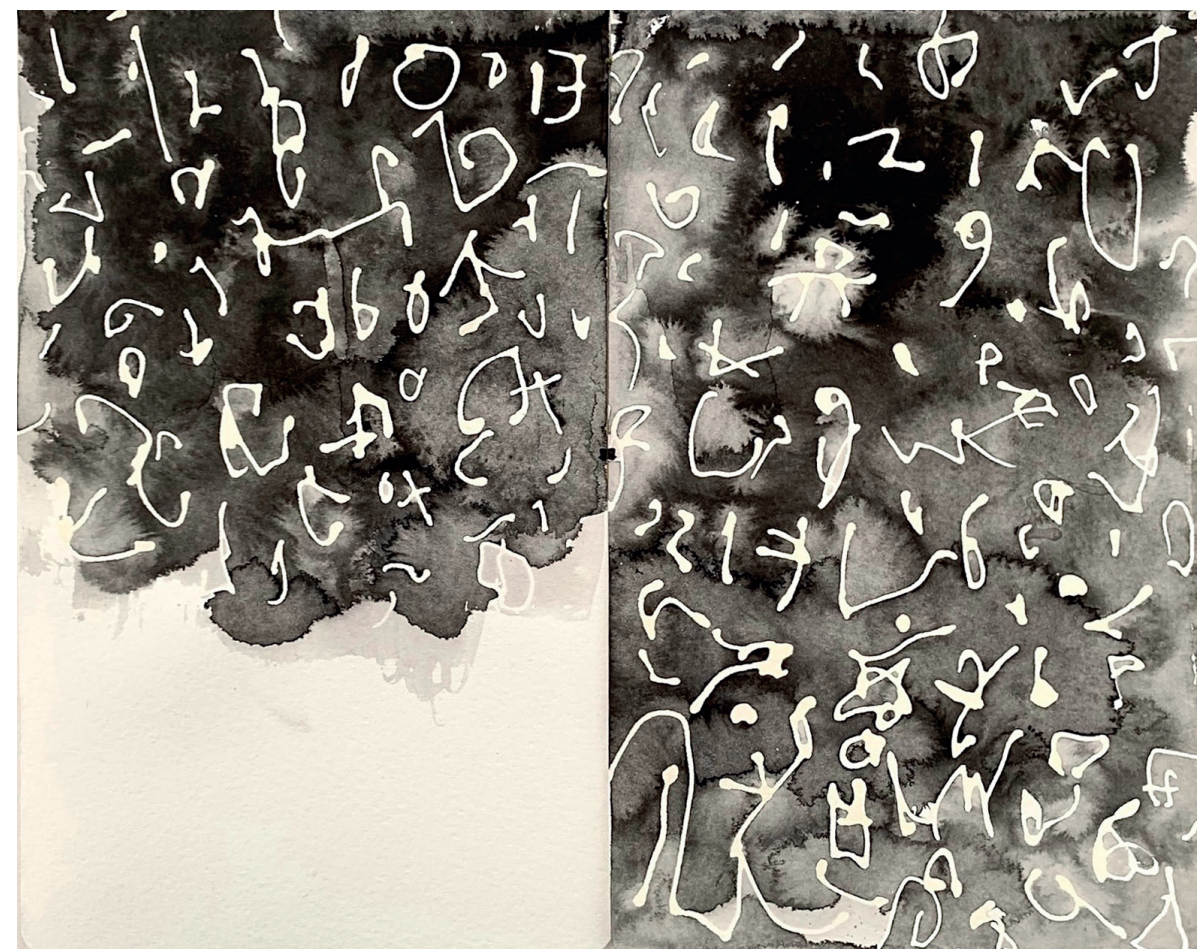
I have always been in love of Visual Arts and calligraphy was and is a bridge to develop myself in that discipline. My work could start from the most primitive and wandering sign to a pictorial surface with traces of those, where the emotional component is as important as the use of a certain tool. Can you call this calligraphy? Of course not, but I can guarantee that there are remnants of it, at least there is a pulse, a rhythm of writing. Writing is drawing and therefore a wonderful vehicle to create.







4



5



6

1. DRAWING, ABSTRACT WRITING / SUMI INK / POINTED PENS, BRUSHES AND SEVERAL CALLIGRAPHY TOOLS ON PAPER.
2. DRAWING AND COLLAGE / SUMI INK / AUTOMATIC PENS AND OTHER HANDMADE TOOLS ON PAPER.
3. ABSTRACT WRITING / SUMI INK ON PAPER.
4. ABSTRACT WRITINGS / SUMI INK, GOLD, WATERCOLORS / MARKERS, POINTED PEN ON TEXTURED PAPER.
5. ABSTRACT WRITINGS / SUMI INK, WATERCOLORS, MASKING GUM / POINTED PEN ON TEXTURED PAPER.
6. "RESIDUAL" PAINTING AND DRAWING / MIXED MEDIA ON CANVAS / 100 X 90 CM.

@silviacorderovega / @silviacorderovega.art / www.silviacorderovega.art



I was born in 1956 in the UK, where I still live and work as a freelance calligrapher, lettering artist, and illuminator. Trained with Fellows of the Society of Scribes & Illuminators, including Sue Hufton and Richard Middleton. Elected Fellow of the SSI in 1996. Chair of the SSI, 2002-5. Teacher in adult education and by correspondence.



Tony Curtis

tonycurtismail@gmail.com



My commissioned work is wide and varied, from illuminated certificates to promotional logos, family trees, monograms, and designs for UK heritage projects.

Today my primary personal interest lies in the purity of letterform, and I turn to the pencil as often as the pen to channel those ideas. The cornerstone of my principles regarding formal writing and lettering stem from the life and work of Edward Johnston and the values they embody. In particular I am drawn to his calls for honesty in our work and the simplicity that can underpin quality – all that is necessary is that we ‘make good letters and arrange them well’.

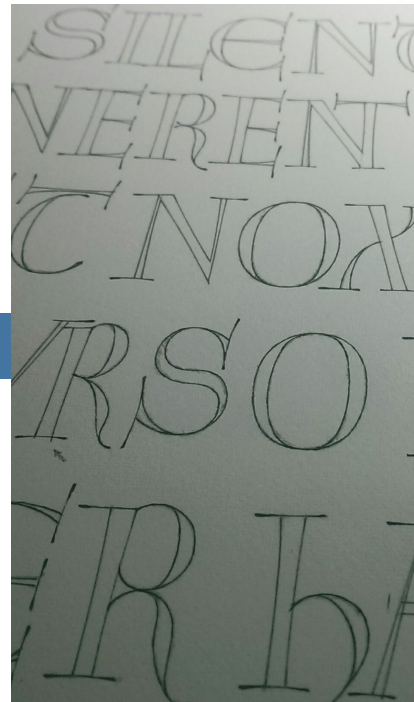
All of the work shown here evolved through pencil drawings and progressed in stages to painted and/or gilded letters on various papers – quite often with the assistance of computer scans to experiment with colour and accelerate the design and transfer procedure.



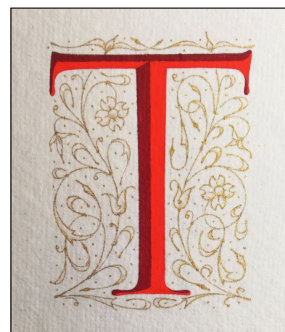
LEFT:  
A scattering of painted versals



BELOW:  
Greetings card



ABOVE: Work in progress—pencil versals

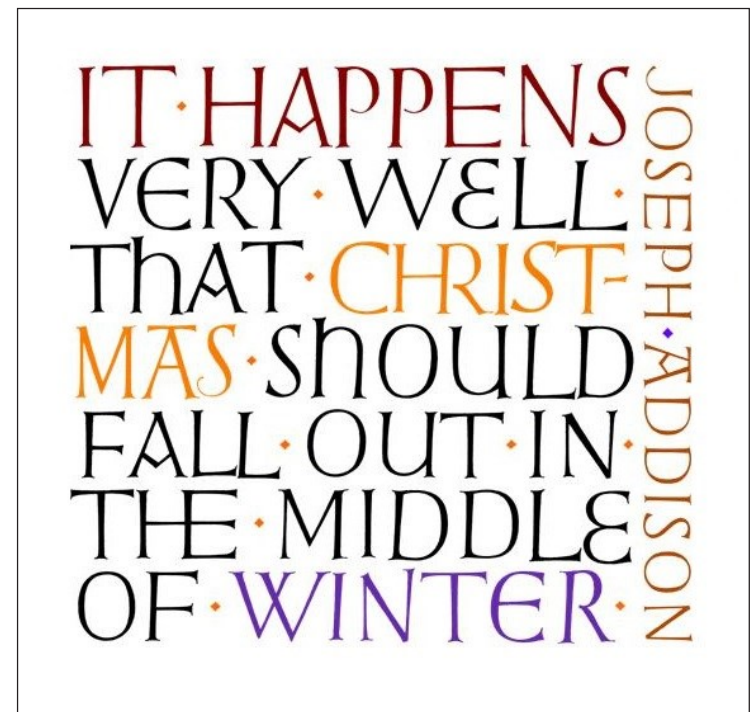


RIGHT:  
Renaissance initial T and a couple of Romanesque 'puzzle' initials



## LETTERFORM

Good letters can be borrowed from many places and the history of writing is a particularly rich resource. Roman capitals have been silent servants of written language for more than two thousand years; inherently flexible but tolerant of change, they remain solid touchstones in the ever-moving world of formal writing. They are subtle, yet in their most essential form, quite simple. In terms of unity, letterform, rhythm and readability (as well as layout and colour) many historical models still offer much to designers of today.



### CLOCKWISE FROM TOP LEFT:

- ◆ Greetings card, letters based on twelfth century compressed display capitals.
- ◆ Greetings card—my take on the style of David Jones.
- ◆ Anniversary card. Silver leaf on gum ammoniac, Ingress paper.
- ◆ Designed for a greetings card. Words by Emily Brontë.





**Rick Cusick**  
Been playing with letters for a lot of years  
rickcusick@att.net

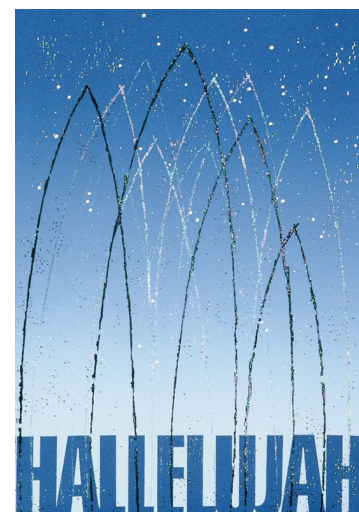
**Hypothesis + a pretty cool sign I wish I had done + a modest tribute to our esteemed editor**

*Subliminal Influences?*

Often in the middle of a design project, I have been reminded of photographs I took when I was designing illuminated signs for Ad/Art, Inc., in Stockton, California, a firm that created many of the spectacular displays for hotels and casinos throughout Nevada. These studies in color, texture and composition were shot in the company's yard just over a year's time beginning in early 1969 with the vague notion that they might provide inspiration for future paintings (they didn't). In the decades that followed, I regularly viewed these photos and I have always believed they informed my design sense and overall aesthetic, but I have also noticed through the years that elements in my work are reminiscent of some of the photographic images. The three examples reproduced at the bottom of these two pages suggest the notion.



Exhibition poster



Greeting card

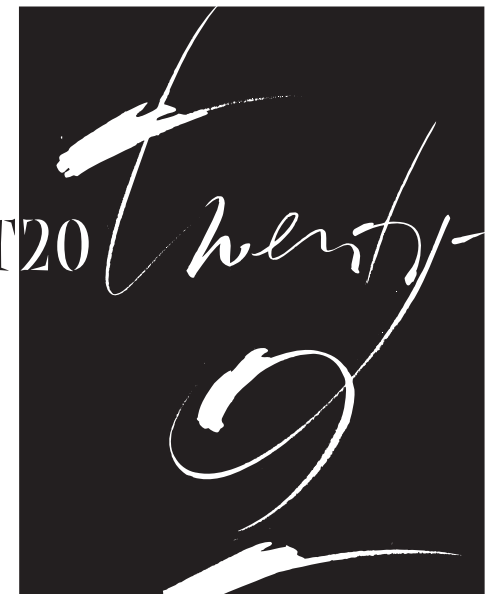
EL TORREON

An airbrushed adaptation of my  
Nyx font for a sign in Kansas City;  
Artist unknown

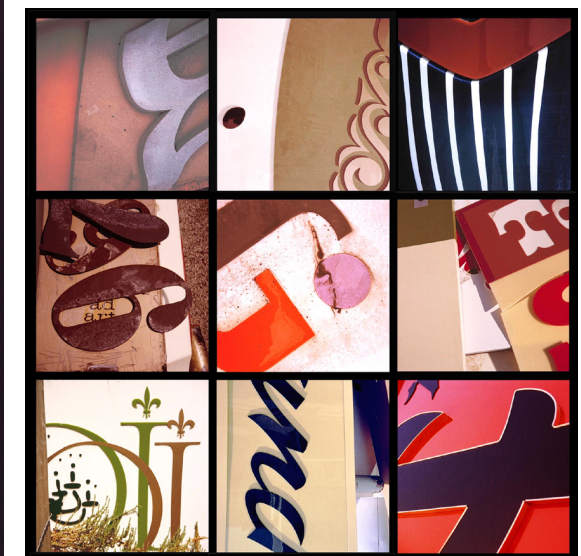


Lettering for the Type Directors Club;  
recycled for this Briem Report

BRIEM REPORT 20



"Alphabet Complex"  
Ink, gouache and graphite painted  
on 3"x 5" cards







## Monica Dengo

<info@monicadengo.com>

Via Venti Settembre, 60

52100 Arezzo, Italy

<www.monicadengo.com>

**“I’m constructing  
a new system of  
writing that I call  
Intercultural  
Calligraphy, I.C.”**

**M**ONICA Dengo lives and works in Italy. She teaches at ISIA Urbino and in Venice, a three years long course on historical calligraphy for CIAC—Centro Internazionale Arti Calligrafiche.

Her work has been widely exhibited and can be found at the San Francisco Public Library Special Collection, the Berlin’s Akademie der Künste Calligraphy Collection and in private collections.

In 2014 she was awarded best international artist at the Sharjah Calligraphy Biennial.

### Publications

2014 *Pick Up Your Pen*, Giannino Stoppani Editore, republished in Canada, France and Estonia.

2017 *Lascia il Segno*, Terre di Mezzo Editore, Italy

2020 *Leave your Mark*, Niggli Verlag, Switzerland.

### The word as structure

When the letters are grouped into logos, they sometimes resemble an animal or a human figure and so the word takes on a greater value, it becomes a presence, a sort of totemic figure.

## Intercultural Calligraphy

**A** FEW years ago I started a project called Intercultural Calligraphy, in which I use Roman letters, grouped into logos. The idea for this project came to me while researching the work of Xu Bing, a contemporary Chinese artist and calligrapher. In particular, I was inspired by his work *Square Word Calligraphy*, a system he developed in the mid-1990s, which organizes the letters of each word into structures that resemble Chinese characters. My project is similar to Xu Bing’s, but it is developed from the western point of view.

### Letters rediscovered

Looking at the Intercultural Calligraphy logos, it takes us a few seconds to understand what is written there. That is a time that the eye dedicates to the image as a whole, before entering the furrow of the reading path.







# CLAUDE DIETERICH AMBROSINI

**F**ROM AVIGNON, FRANCE, born in 1930, Claude Dieterich Ambrosini studied design and fine arts in France. Following a decade working in editorial design in Paris, Dieterich immigrated to Peru, where he had his own design studio, working free lance for twenty-five years. He was also director of the Graphic Design Faculty of the Pontificia Universidad Catolica del Peru in Lima. Dieterich studied in the Hermann Zapf Master Class at the Rochester Institute of Technology (RIT) in Rochester, New York. Moving to the United States, Dieterich taught calligraphy, lettering, typography at the Academy of Art University, San Francisco, while also working free lance leading classes. Dieterich's work are in the Harrison Collection, San Francisco Public Library; Harry Ransom Humanities Research Center, University of Texas, Austin; Museum of Calligraphy, Moscow, Russia, as well as in private collections. Dieterich has taught in international conferences in addition to workshops in Argentina, Australia, Canada, France, Mexico, Peru, United States. Dieterich's work has been published in Gebrauchsgraphik; Letter Art Revue; Modern Scribes and Lettering Artists; Trademarks and Symbols; Who is Who in Graphic Arts; Top Symbols and Trademarks of the World; International Calligraphy Today; Creativity 2; Typography 3; Manuale Calligraphicum; Tipografia 16-18-20; Trademarks 7; Graphic Design 91. He currently lives and work in Lima, Peru.

claudedieterich@yahoo.com

A B C

A B C

A B C

A B C

*Ayer se fue, Mañana  
no ha llegado, hoy se está yendo  
sin parar un punto, soy un Fue  
y un Será y un Es, cansado*  
*queredo*

*Without  
Symour*

*Películas  
Callejeras*

*KALL  
GRA  
PHIA  
X*

*Kubata  
Emoción*

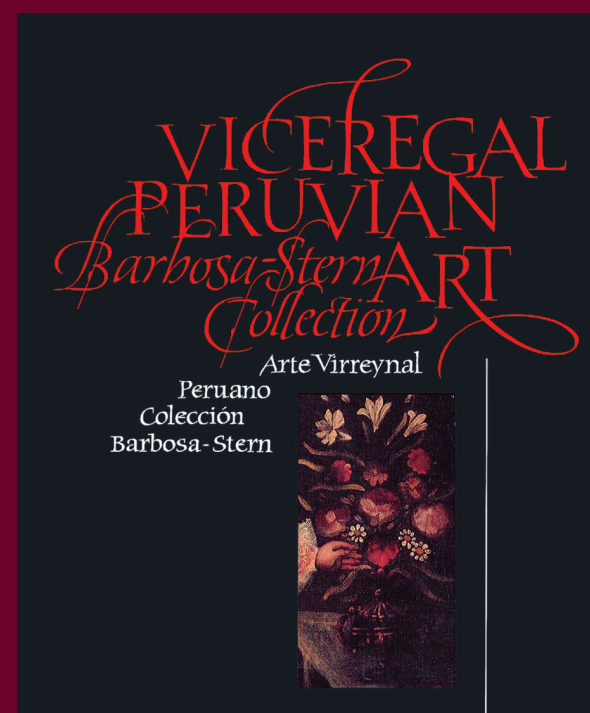




*Sembrando semillas*  
EDUCACIÓN  
PARA  
TODOS



LAS LETRAS  
SON SIMBOLOS  
QUE TRANSFORMAN  
LA MATERIA  
EN ESPIRITU







## John Downer

Born 1951. Tacoma, Washington, USA

Journeyman sign painter and type designer

BA in Fine Art, Washington State University

MA, MFA in Painting, University of Iowa

Adjunct instructor at The Cooper Union

Instagram: downervolt

Wikipedia: John Downer (sign painter)

### An alphabet based on my commercial brush lettering

When I hand-cut stencils for screen process output, the first step is to make a master layout. I normally letter the words with a pen or brush, touch up the characters as needed, and then refine the spacing and letter shapes as I cut the lacquer film with an X-Acto knife. The artwork below originated around 1985.



**HAMBURGEFONTS**

*Pencil drawings of the characters were used in making a font.*









Sandro Fetter is a professor in the Design program at Universidade Federal do Rio Grande do Sul (UFRGS). He holds a doctorate in Design from UFRGS's Design Postgraduate Program (2019). In addition, Fetter has a Master of Graphic Design degree from ESDI/UERJ (2011) and a Bachelor of Graphic Design degree from Centro Universitario Ritter dos Reis (UniRitter/2006). He possesses over 25 years of professional experience in fields such as book design, type design, packaging, brand strategy, User Experience (UX), and User Interface (UI) design. Moreover, he is involved in research in the area of typography and handwriting education.

(FETTER, 2011) <http://www.bdttd.uerj.br/handle/1/9094>

(FETTER, 2019) <http://hdl.handle.net/10183/199539>

CONTACT:  
sandrofetter@gmail.com or sandro.fetter@ufrgs.br

# Primary Handwriting Education

Determined to study the relationship between handwriting and type design, Sandro Fetter began his research in the field over 12 years ago during his master's degree at the Escola Superior de Desenho Industrial (ESDI/UERJ) in Rio de Janeiro from 2009 to 2011, under the supervision of Dr. Guilherme Cunha Lima (1945-2022) and Dr. Edna Lúcia da Cunha Lima. In his dissertation, he thoroughly examined the history and evolution of calligraphic models from the Italian Renaissance to the teaching of handwriting in 20th century Brazilian schools (FETTER, 2011). This mapping laid the foundation for his doctorate in the Design Post-Graduation Program at the Universidade Federal do Rio Grande do Sul (UFRGS), where he analyzed models and typefaces for teaching writing in various Latin-speaking countries under the guidance of Dr. Airton Cattani and Dr. Edna Lúcia da Cunha Lima. As part of his thesis (FETTER, 2019), Sandro designed the *Letra Brasileira* typeface, a script font designed to support handwriting lessons based on the principles of simplicity, accessibility, and tradition. The type family includes a simplified print style, a contemporary cursive style, and the traditional Brazilian continuous cursive model.

The *Letra Brasileira* typeface was awarded an honorable mention in the 2021 Gerard Unger Scholarship, a competition hosted by the independent type foundry TypeTogether. Veronika Burian and José Scaglione also invited Sandro Fetter to join a TypeTogether team for a global research study on the teaching of handwriting in schools and the design of digital fonts for this purpose, in approximately 45 countries that use the Latin alphabet. The results of the research will be published as a free data website, papers, and a book starting in mid-2023.







Kathryn Shank Frate has studied calligraphy and the lettering arts all her life. She has lived in Northeast Italy since 1984, visited libraries in Italy and abroad which house antique manuscripts, taught in Venice and locally and organised study trips, exhibits and workshops with well known international calligraphers and published various newsletters.

 klsfrate@gmail.com

 VIS Venetiae Incipit Scriptorium  
The Gothic Challenge

# LABYRINTH

## THE WAY OF LETTERS

It began with a theme, LABYRINTH. We had a calligraphy group in Venice, VENEZIAE INCIPIT SCRIPTORIUM, or VIS, with members from all over Italy, Europe, United States. This theme was on my to do list.

Three years later, there was the proposal of a two weekend event centring around the lettering arts in collaboration with the Comune di Staranzano\*. We decided to use LABYRINTH as the theme. The exhibit, lectures, demonstrations, workshops in calligraphy and the history of script, bookbinding, graphology, paper conservation, graffiti wall writing, all took place in May 2022.

My part was to organise the exhibit LABYRINTH, the ways of letters. We received 225 works measuring 15 x 15 cm from some 80 participants. There was a BIG labyrinth piece, 225 x 225 cm, and two smaller pieces, 75 x 105 cm. We had a small workshop for anyone who wanted to do a labyrinth piece. There are photos. Write me an email if you wish to see some.

As of now, September 2022, we would like to carry on with this project. My goal is twofold. One, to have a square from all my calligraphy friends, contacts, penpals, even students that I have known, met, taught and admired in the 40 years or more that I have studied calligraphy. Two, to encourage groups to participate, either as part of LABYRINTH Italia or as their own separate exhibit. We can exchange works. All levels and techniques are welcome, and including calligraphy and lettering is encouraged.

Write me an email for instructions if you wish to participate.

\*(located in the Province of Gorizia, Friuli-Venezia-Giulia, Italy).

### Theme suggested:

Lia Malfermoni, Italia

### Logo LABYRINTH:

Loredana Zega, Slovenia

### Graphic design:

Elena Fabris, Italia

Kathy Frate

klsfrate@gmail.com



Alfredo Furlani, 7  
Annikki Rigendinger, 3  
Antida Tammaro, 24  
Elena Fabris, 27  
Elena Karali, 21  
Elisa Vecchione, 5  
Emanuele Marsigliotti, 28  
Federica Finotto, 9

Gabi Bon, 13  
Gabriella Bottaru, 29  
Kathy Shank Frate  
Laura Milano, 15  
Lia Malfermoni, 31  
Lizzie Brewer, 10  
Luisa Urgias, 8  
Luigi Golin, 2

Magda Starec, 17  
Maria Chatzikiriakou, 22  
Maria Genitsariou, 23  
Maria Pardo, 20  
Marie Letendre, 18  
Massimo Polello, 12  
Miriam Godas, 30  
Paola Rezzonica, 26

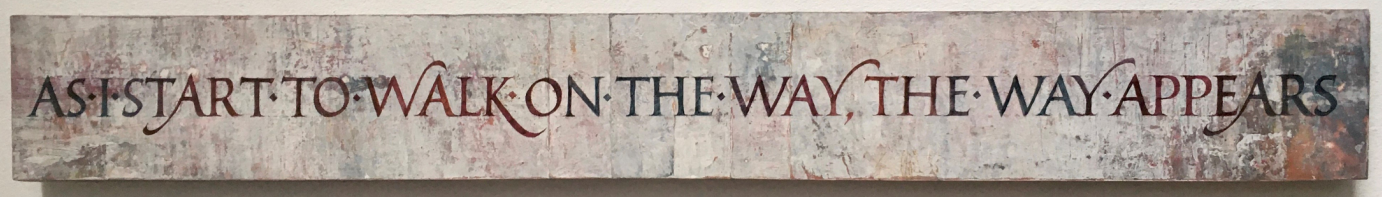
Patrizia Bigarello, 6  
Petra Gartner, 1  
Roberta Gasperi, 14  
Roberto Bruschina, 11  
Sara Tisci, 16  
Valeria Iseppi, 19  
Vuokko Koho, 4



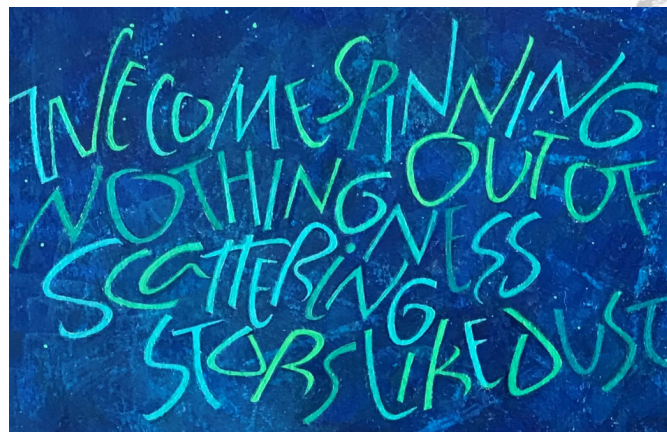


**Rosella Garavaglia** | Lettering Artist | Calligrapher

rosella.uk.com | scrivana2@gmail.com | instagram.com/rosellagar



Rosella was born in northern Italy where she studied Fine Art and worked in Textile Design. She moved to London in 1981 and studied Lettering at the City & Guilds of London Art School, after graduating with Distinction she has worked free-lance from her studio in Brixton for the last 30 years. One of her main interests is to explore the expressive visual potential of the written word through various media and writing implements including fabric, wood, stone, glass, and metal. Normally the starting point is a word or a quotation which may inspire a particular choice of materials and an expression of forms and colours. More recently she has concentrated on painting and mark making inspired by the act of writing when legibility may no longer be a priority. She is a Fellow of CLAS and a Full member of Letter Exchange.



never touch anything  
with half of your heart







Cláudio Gil

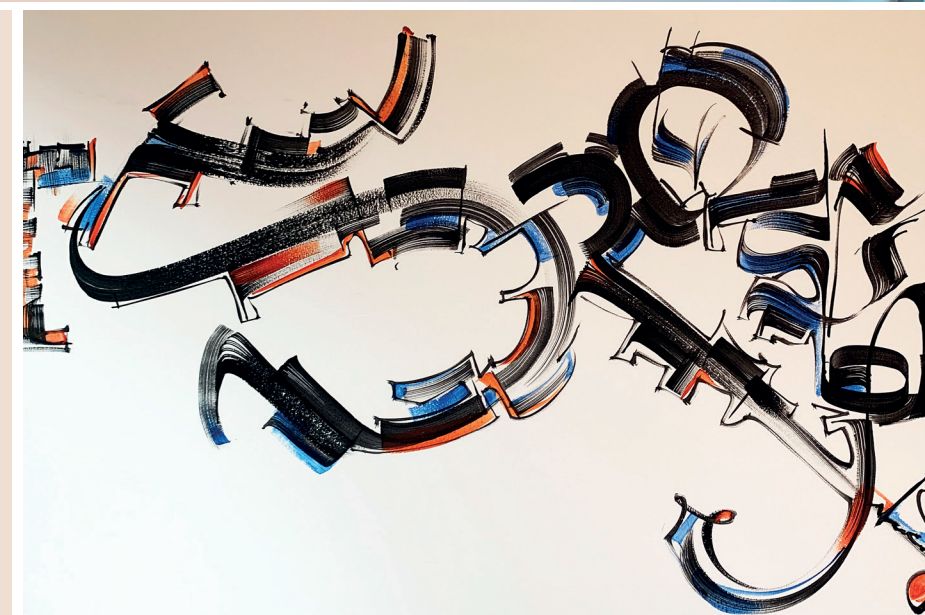
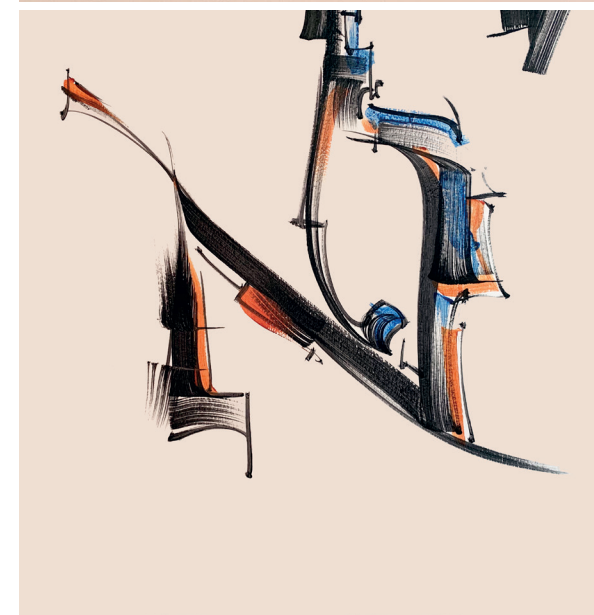
Cláudio Gil  
University teacher, Master in Design from ESDI-UERJ.  
Designer, calligrapher and artist. Based in Rio de Janeiro, Brazil.  
[https://www.instagram.com/claudiogil\\_lagrafia/](https://www.instagram.com/claudiogil_lagrafia/)

ONLY THOSE WHO MAKE MISTAKES



Universidad de Las Americas - Ecuador  
Design Department - Quito 2021

Grateful for the generous teachings of the entire calligraphy community. Only by exchanging with friends, colleagues and masters around the world have I managed to advance in techniques and in spirit over the years that I playfully seek to learn a little calligraphy every day.  
Thank you so much!







My dear Mom at my sister's home.  
Penedo, Rio de Janeiro, 2016.



Mural of Universidad Casa Grande - Ecuador  
Guayaquil, 2019.



ESPM Auditorium Hall.  
Rio de Janeiro, 2019.



Mural of my Mom's House.  
Valença, Rio de Janeiro, 2020.





Dmitry Goloub



A type designer, teacher and founder of the Bolditalic type school, Dmitry has spent most of last two years working on the Fer type system. It's a text system with certain flavour, reminiscent of old European provincial lettering on rusty metal plates, hence the name. The project began as a proof of idea, that a large type system can be designed as modular system, re-using shapes that would allow to create a very extensive language sup-

port in relatively short time. It is a very versatile system with support of optical sizes. Fer also became a glyph research project, as the author was questioning – what is the right way to design Greek, Bashkir or, for example, Vietnamese characters. The result is the absolute support for all living Cyrillic languages, even those that don't have proper Unicode support. Fer type system is available at paratype.com.

|                   |            |                |           |                   |          |
|-------------------|------------|----------------|-----------|-------------------|----------|
| wght<br>opsz      | 400<br>128 | wght<br>opsz   | 400<br>48 | wght<br>opsz      | 400<br>5 |
| Aa                |            | Aa             |           | Aa                |          |
| display regular   |            | text regular   |           | caption regular   |          |
| wght<br>opsz      | 500<br>128 | wght<br>opsz   | 500<br>48 | wght<br>opsz      | 500<br>5 |
| Aa                |            | Aa             |           | Aa                |          |
| display medium    |            | text medium    |           | caption medium    |          |
| wght<br>opsz      | 600<br>128 | wght<br>opsz   | 600<br>48 | wght<br>opsz      | 600<br>5 |
| Aa                |            | Aa             |           | Aa                |          |
| display semibold  |            | text semibold  |           | caption semibold  |          |
| wght<br>opsz      | 700<br>128 | wght<br>opsz   | 700<br>48 | wght<br>opsz      | 700<br>5 |
| Aa                |            | Aa             |           | Aa                |          |
| display bold      |            | text bold      |           | caption bold      |          |
| wght<br>opsz      | 800<br>128 | wght<br>opsz   | 800<br>48 | wght<br>opsz      | 800<br>5 |
| Aa                |            | Aa             |           | Aa                |          |
| display extrabold |            | text extrabold |           | caption extrabold |          |
| wght<br>opsz      | 900<br>128 | wght<br>opsz   | 900<br>48 | wght<br>opsz      | 900<br>5 |
| Aa                |            | Aa             |           | Aa                |          |
| display black     |            | text black     |           | caption black     |          |

Fer VF    optical size: 47    weight: 900  
size: 47pt    leading: 52pt

Le fer 56 est le nucléide stable

Fer VF    optical size: 18    weight: 550  
size: 18pt    leading: 21,6pt

Le fer 56 est le nucléide stable le plus lourd issu de la fusion du silicium par réactions α lors de la nucléosynthèse stellaire, qui aboutit en fait au nickel 56, lequel est instable et

# Fer

MAP OF STYLES

Display Regular.....**Display Black**

Text Regular.....**Text Black**

Caption Regular.....**Caption Black**

AUTHOR: DMITRY GOLOUB

RELEASE YEAR: 2021 (BETA), 2023 (1.0)

AMOUNT OF STYLES: 18 + VF

AaCcDdΣaΛδUk

Mm29Θж⓪③Dx

ßffllHx%P#At4Ⓟ

CHARACTER SET

Latin, Greek, Cyrillic. Support for all European and most of African languages, vietnamese, all languages of Middle Asia and Russia, extensive punctuation, currency signs, oldstyle, proportional, tabular and lining figures, squared and circled figures, arrows. The character set also includes a decent amount of localized glyph forms and stylistic sets.

GESU 3528

22G1

MGW

Tare

Payload

NET

CU. CAP.

НЕ ПРИСЛОНЯТЬСЯ

ДВЕРИ АВТОМАТИЧЕСКИЕ

21.000 kg

42.010

2.200 kg

4.250

21.800 kg

43.050

32.2 M

1.771 FT

GOLD Container Corp.

EUROPEAN OFFICE

TOUR ARAGO

5 RUE BELLINI

55000 PUTEAUX, FRANCE

Tel: +33 1 48 96 98 10

Fax: +33 1 48 96 98 15

43KM

ЭЛЕКТРОУГЛИ

VOIGTLÄNDER

ATTENTION

THIS CONTAINER

MUST BE REPAIRED

ONLY

WITH

CORTEN

STEEL

bolditalic

Bolditalic.type.school was founded by Dmitry Goloub in the beginning of 2020, just before the pandemic. Initially it was a traditional offline design school, but very quickly it became, perhaps the world's first purely online type design institution.

The standart type design course lasts 5 months and is held in Russian language, and is open to students from all over the world. The educational programme starts with theoretical and historic lectures, as well as calligraphy classes. It is followed by personal type projects, starting from the search for an idea, with research

of historic references and many hours of work on the actual students' typefaces. Works of Bolditalic alumni have been awarded in various competitions including Modern Cyrillic and Sreda New Design Festival.

https://bolditalic.type.school



Mouz, Artem Popov



Biform, Sasha Denisova



Mastak, Kasya Palasatka



Gearz, Vitaly Shadrin



Guzel, Guzel Gilmetdinova



Galatine, Dasha Danilycheva



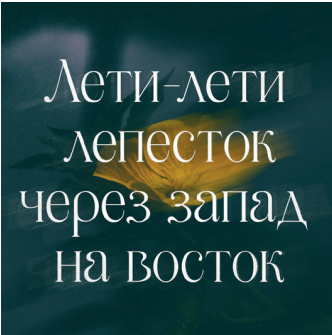
Fierze, Jenny Solomentseva



Seversk, Margo Svirina



Ginza Mono, Stas Podusenko



Lukomoria, Anastasia Panarina



Hoof, Tamara Arkatova



Murnau, Ksenia Panyagina



Nordur, Evgenia Sakharova





**CHRISTOPHER HAANES**

Calligrapher, typographer, book designer

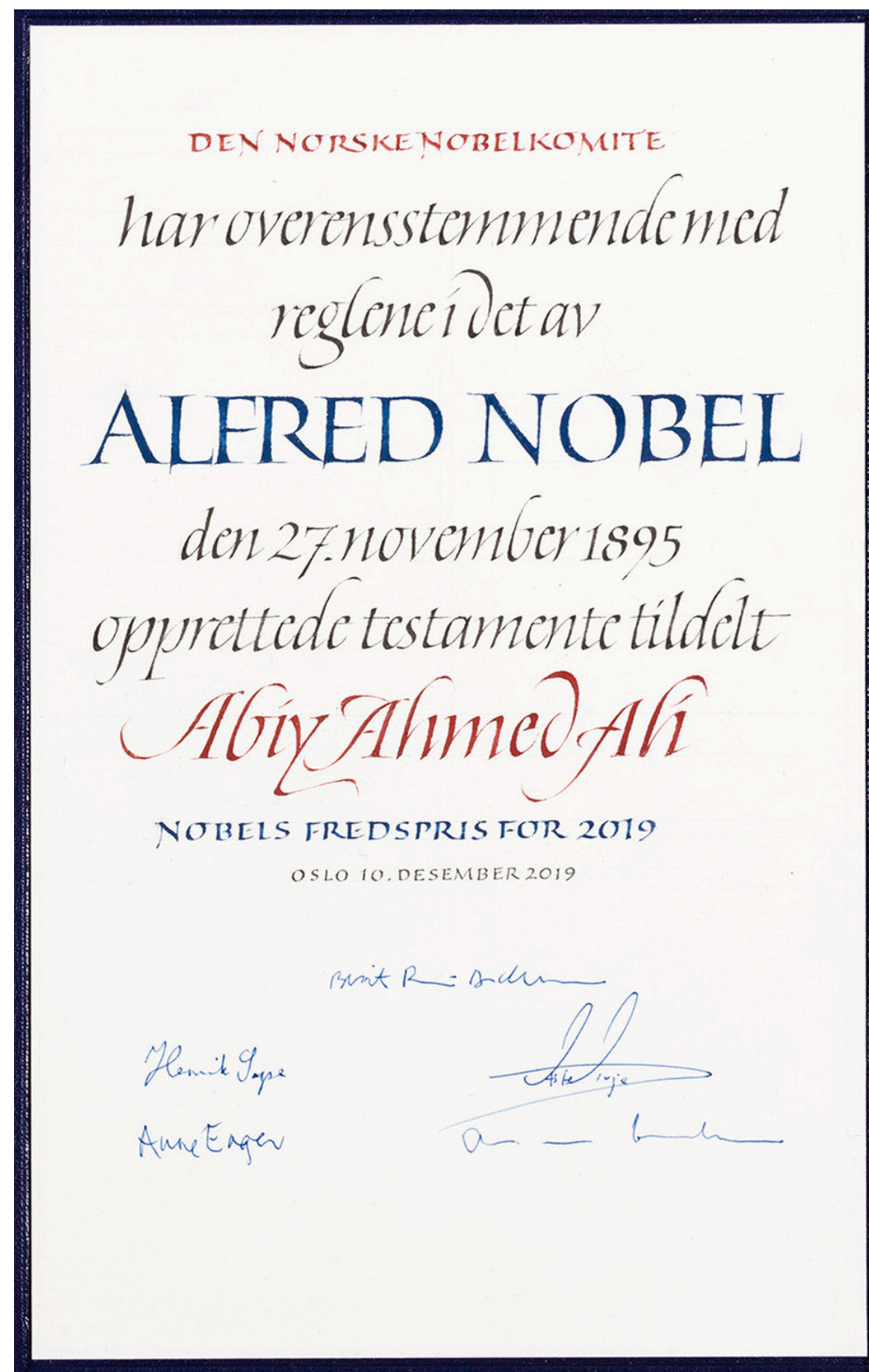
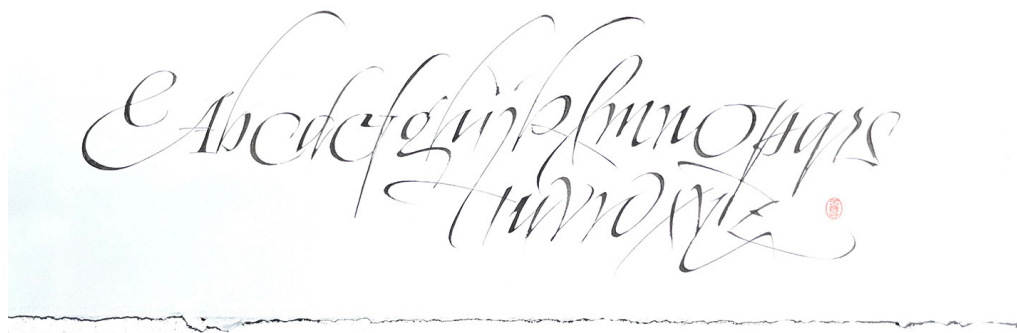
Studied at Roehampton Institute under Ann Camp from 1987–89. Became fellow of the SSI in 1989. Taught in the School for Graphic Design / Westerdals from 1989–2015. International workshops. Publications, include 'Calligraphy & Lettering' (MATURA PRESS 2021).

[www.christopherhaanes.com](http://www.christopherhaanes.com)



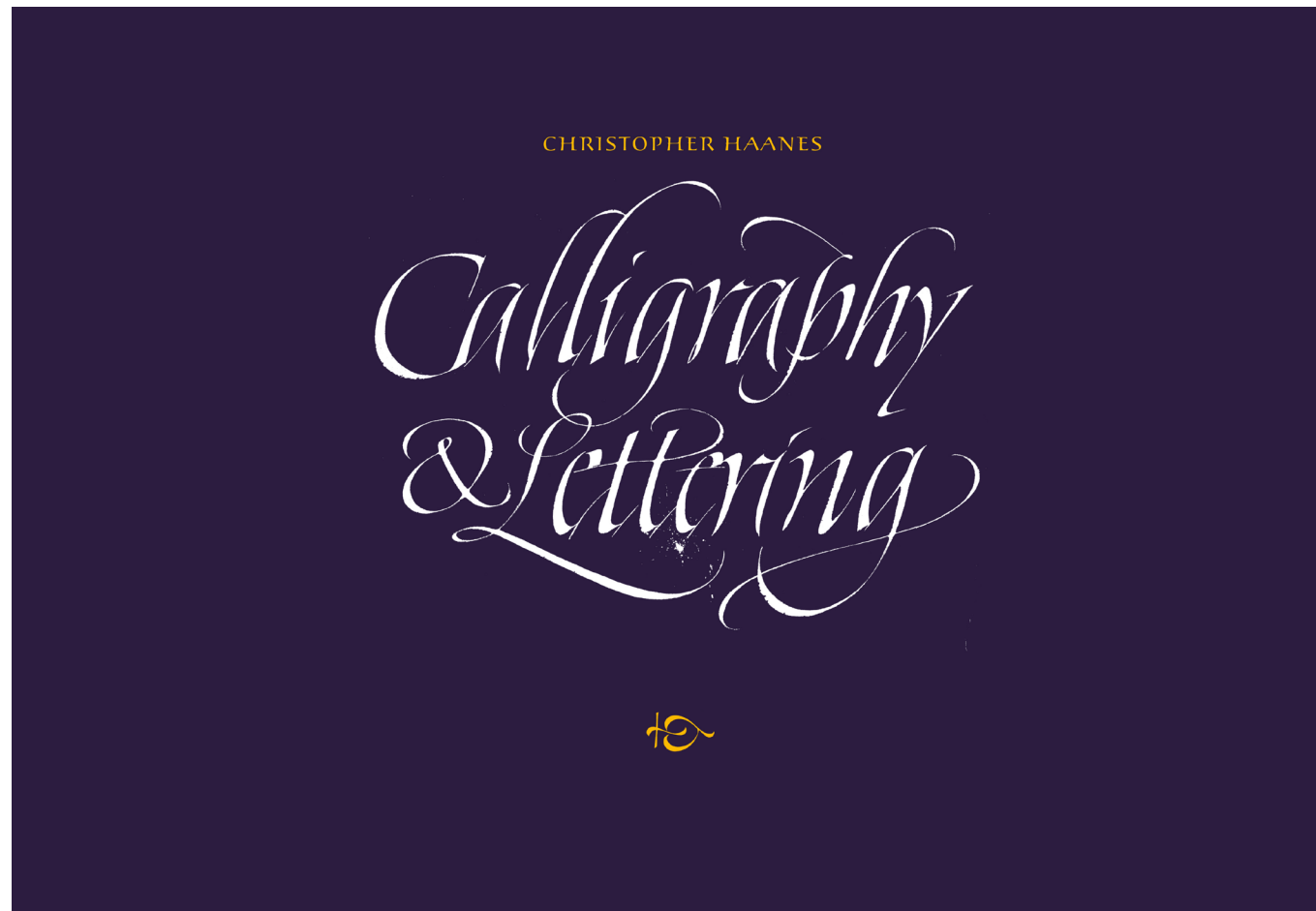
TOP: Ruling pen  
alphabet, 2011.

RIGHT: Freestyle  
alphabet, 2021.

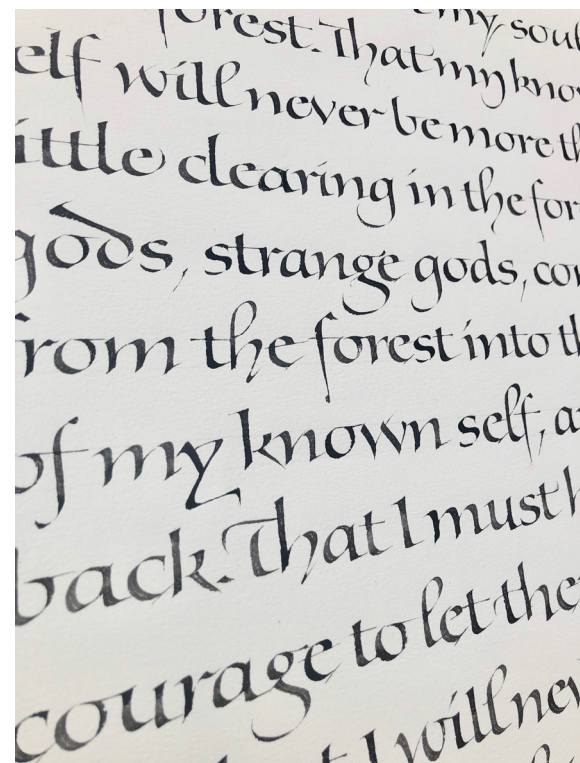
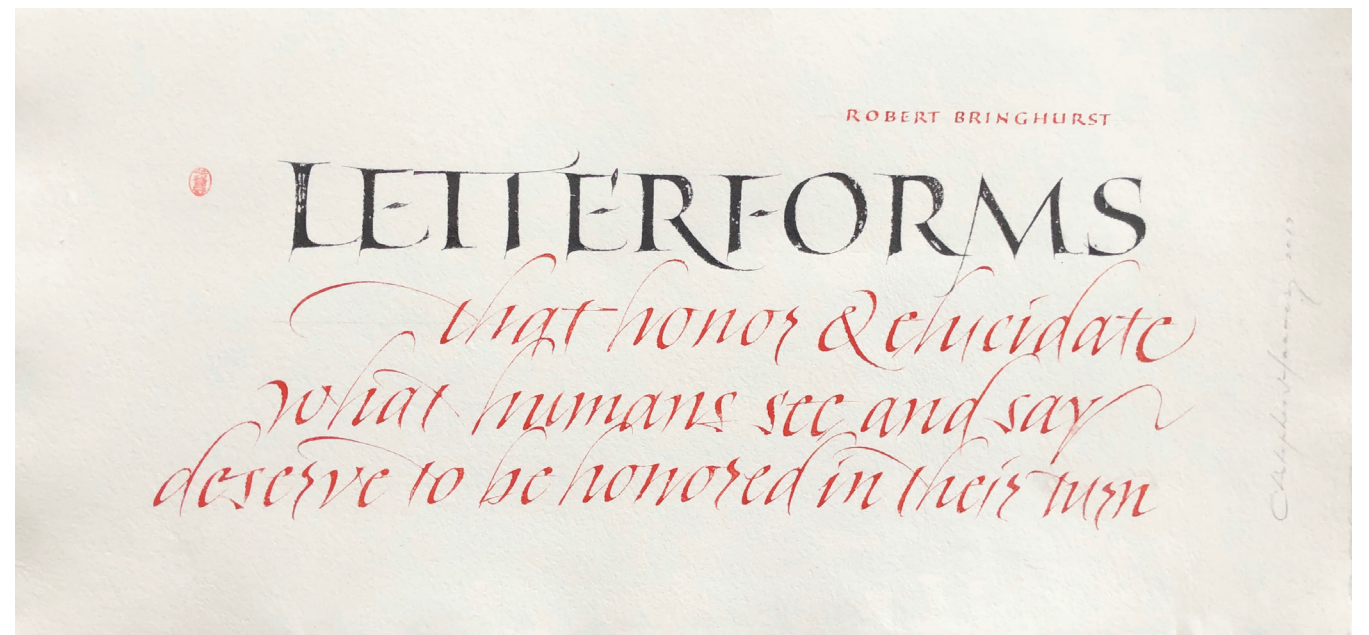


The Nobel Peace Prize, 2019.





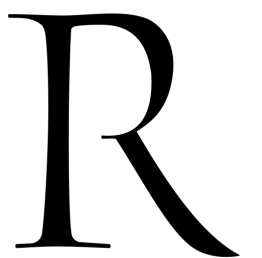
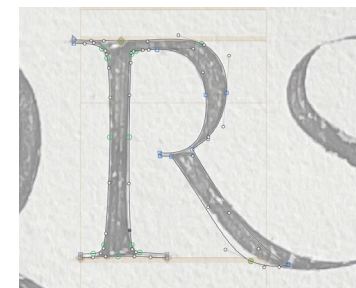
TOP; Various logos and headings, made 1992–2022.  
 ABOVE: Book cover for my handbook. Order from my web page (link in bio).



TOP; Quote from Robert Bringhurst, 2019.  
 ABOVE: Detail of Civilité study.



TOP RIGHT: Logo for use on social media.  
 RIGHT: A typeface in progress, based on calligraphic letters.





Arlette is a Lebanese multi-talent designer and author. She has over 40 years of experience in Arabic type design. In 1976, she co-founded the London-based type foundry "Boutros Fonts" with her husband Mourad Boutros. Her long portofolio includes Arabic typefaces for several clients such as Letraset, Apple, IBM, alarabiya, Epson and many others. For her generation, she is considered to be the only woman from the Arab world whose creative production heavily focused on the development of Arabic fonts. She currently lives and works in London.



arlette@boutrosfonts.com  
www.boutrosfonts.com

Arlette Haddad-Boutros

# Arabic Typography

[www.boutrosfonts.com](http://www.boutrosfonts.com)

*Working with Modern Font*



جمال  
Beauty

جمال  
Beauty

جمال  
Beauty

Designed as a companion for the DIN font family, BoutrosURWDIN Arabic is a versatile typeface with three widths -Normal, Semi Condensed and Condensed - and eight weights each, giving the end user a wide range of 24 styles, from Semi Condensed Thin to Condensed Black.The only Din font family to offer a Semi Condensed version, the typeface is ideal for e-publishing, from websites to apps to e-books, because of its large x-height and enhanced readability on screen. While its adjusted stroke width between the Regular and Bold weights enhances its quality and distinguishability in print.

| DIN Condensed                   | DIN Semi Condensed              | DIN Normal                      |
|---------------------------------|---------------------------------|---------------------------------|
| جمال الخط<br>The Beauty of type | جمال الخط<br>The Beauty of type | جمال الخط<br>The Beauty of type |
| جمال الخط<br>The Beauty of type | جمال الخط<br>The Beauty of type | جمال الخط<br>The Beauty of type |
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| جمال الخط<br>The Beauty of type | جمال الخط<br>The Beauty of type | جمال الخط<br>The Beauty of type |

The above weights are: Thin / Extra Light / Light / Regular / Medium / Demi / Bold /and Black

ote: Latin and Arabic have 24 weights (8 of each, DIN Condensed, DIN Semi Condensed and DIN Normal).



# alarabiya

Ultra Light / Light / Regular / Bold / Extra Bold

Designers: Latin / Dave Farey, Richard Dawson - Arabic / Arlette Boutros

Another challenging rebranding  
project for BOUTROS commissioned  
by alarabiya Group

"I have never seen such beauty and power in such a neat design.  
...The New **alarabiya** Group logo and new font will break records...  
...The first font of its kind that supports multiplatforms. In addition, the font  
is legible on all screen sizes from mobiles to the big TV screens."

Fadi Radi - Head of Creative - alarabiya Group



The newly rebranded **alarabiya** Group typefaces in 2020 made of 5 weights, (where the ascenders and descenders should not go above or under the top or the bottom lines). They are a modern geometrical style with soft round edges, which make it very readable at various angles, sizes and distances. When joining characters, it looks prominent and stylish. It is particularly suitable for headlines, sub-headings and body text. The **alarabiya** Group typeface is slightly condensed which makes it more beautiful and better suited to TV screens to fit more text without affecting legibility.

alarabiya

**alarabiya** Group News Network, the first Arab News channel launched in 2003, is now embarking on the largest expansion in its history comprising new reporting capabilities, a new multimedia newsroom, fresh opinion writers, expanded social content and a transformed website and app. The expansion began in 2019 and will accelerate in 2020 with a four-fold increase in the reporting team. **alarabiya** Group has developed its new brand identity in conjunction with the leading Arabic calligraphy and typography experts, the Boutros Group, who handled all aspects of the typography involved.

العربية alarabiya  
العربية alarabiya  
العربية alarabiya  
العربية alarabiya

The newly rebranded **alarabiya** Group typefaces, showing the 5 weights below, from the Ultra Light to the Extra Bold.







## JILLY HAZELDINE

I trained as a graphic designer and worked in advertising for twenty years before beginning calligraphy in 1986. I was elected to Fellowship of the UK-based Society of Scribes & Illuminators in 1993 and to Full Membership of Letter Exchange in 2006.

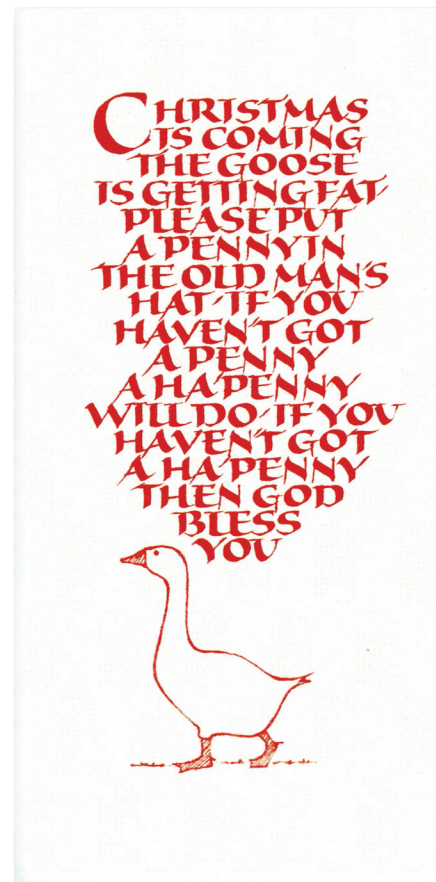
My book, *Contemporary Calligraphy*, was published by Robert Hale in 2011 and has recently been reprinted by The Crowood Press.

For the first fifteen or so years of my calligraphic career the edged pen was my tool. I still use the pen for formal commissions and teaching, but for my own work I now prefer the pencil and the pointed brush. I enjoy working on blocks, covering MDF or ply with a base paper and then with Japanese tissue and have recently been painting letters on wood, treated with gelatine and then sanded down to give a lovely silken surface.

[www.gillianhazeldine.co.uk](http://www.gillianhazeldine.co.uk)

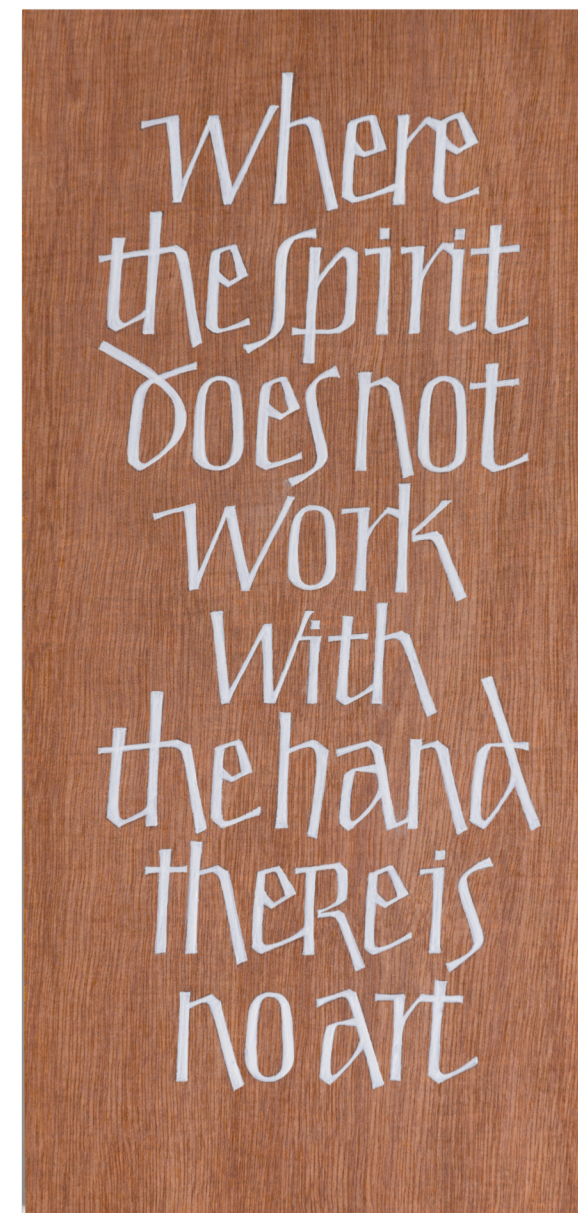
### The goose is getting fat

Christmas card 2021.  
Original, pen made letters,  
printed in red.



### Melite

Made for an exhibition  
with the theme of Nereids,  
the goddesses of the sea.  
Graphite pencil, watercolour  
and watercolour pencils  
on paper.



### Begin Anywhere

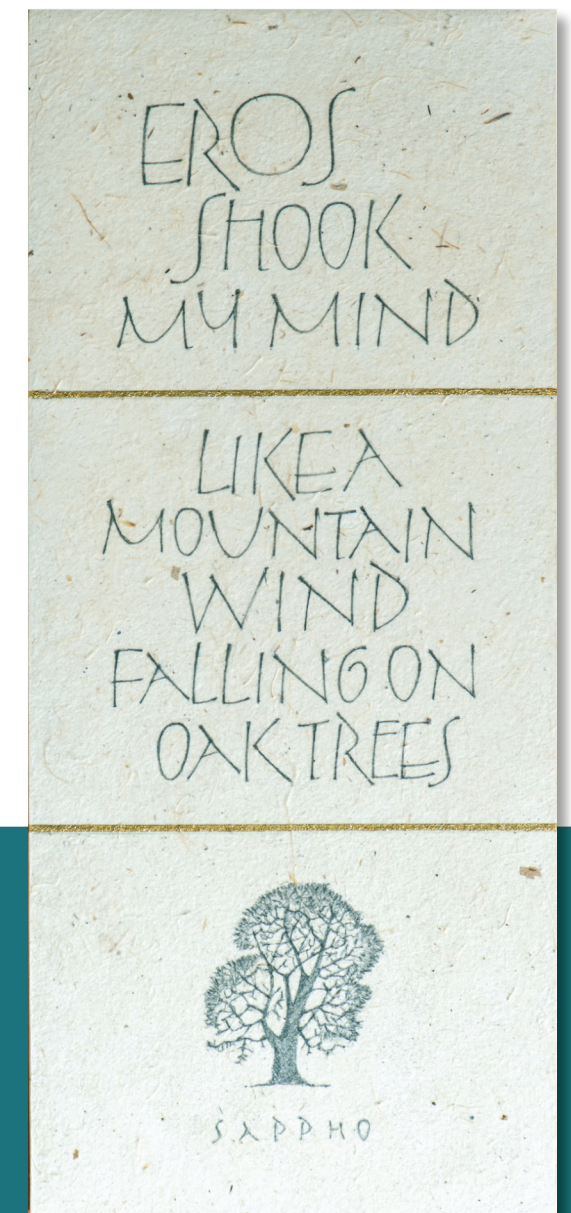
Pencil letters on Japanese  
tissue covered block.  
The 'hyphen' is red gouache.

### Spirit/Hand

Gouache painted letters  
on ply.

### Eros

Pencil letters and tree drawing  
on a block covered with Lokta  
paper. Bronze powder strips.







Paul Herrera's calligraphy and lettering training was done exclusively with Reverend Edward M. Catich beginning in 1967. Paul worked as his inscription cutter and calligraphy seminar assistant until the time of his death in 1979. Paul continued to teach Father Catich's classes at St. Ambrose University until 1989. He also served as a faculty member of seven international calligraphy conventions. Additionally, he was watercolor and calligraphy instructor at the former Davenport Municipal Art Gallery from 1973 – 1984.

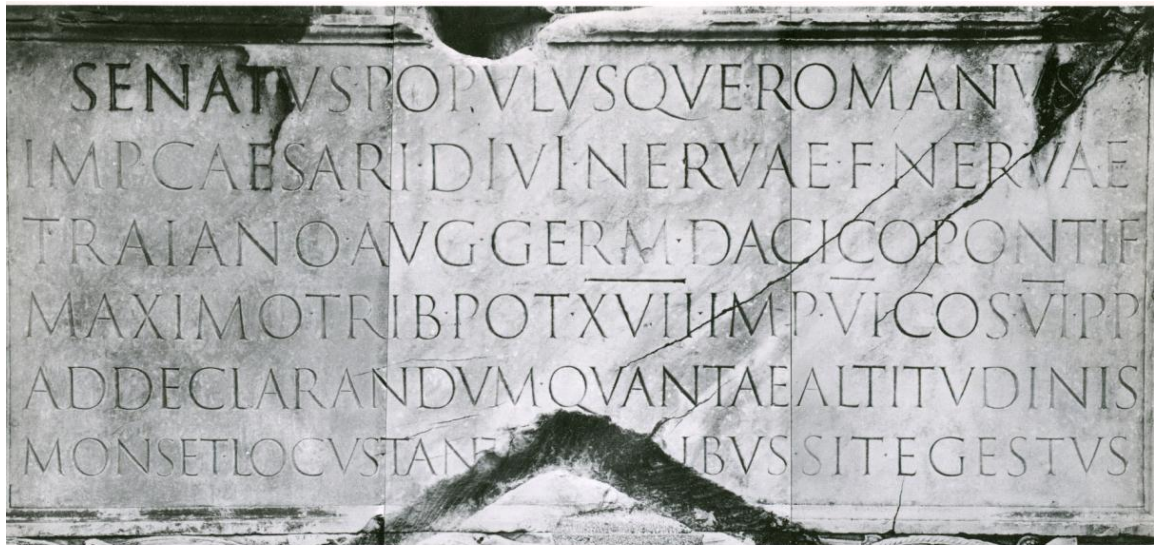
During his forty year career Paul has conducted numerous lettering seminars for calligraphy organizations throughout the United States, Canada, and the United Kingdom.

Paulherrera1949@gmail.com

## The Trajan Inscription in San Francisco

The Trajan Inscription in Rome is widely regarded as the finest example of the best period of Roman monumental lettering. Translation of the inscription is made difficult by the missing areas. One, which is generally agreed upon is as follows: *The Senate and People of Rome to the emperor Nerva: Trajan Augustus, son of the deified Nerva, conqueror of Germany and Dacia, in the seventh year of his tribunitian power, his sixth consulship, and sixth as commander, high priest, father of his country, in order to show the height of the mound and the amount of work expended on the project.* Father Catich is regarded as the world's foremost authority on the Trajan Inscription.

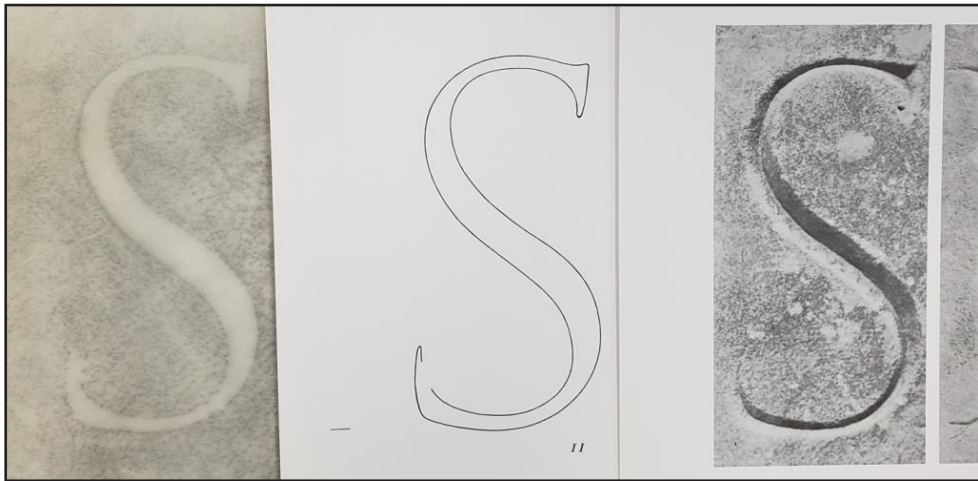
I took on the challenge of creating a half-scale replica of the Trajan Inscription in stone. It was a project that had occupied my mind and imagination for quite some time. I worked with Father Catich for a number of years until the date of his passing. Most of our commissioned works were hand-cut in slate with mallet and chisel. Because Father had earned a proper place in history through his scholarly work on the Imperial Roman letters of the Trajan Inscription, it seemed natural for me then to combine the aspects of stone lettering into a half-scale replica of the Trajan Inscription in slate. Of course I used Father's documented research as the source for my piece.



Pl. 70. Spliced photographs of the Trajan Inscription in Rome. Written and carved 112-113 A.D.

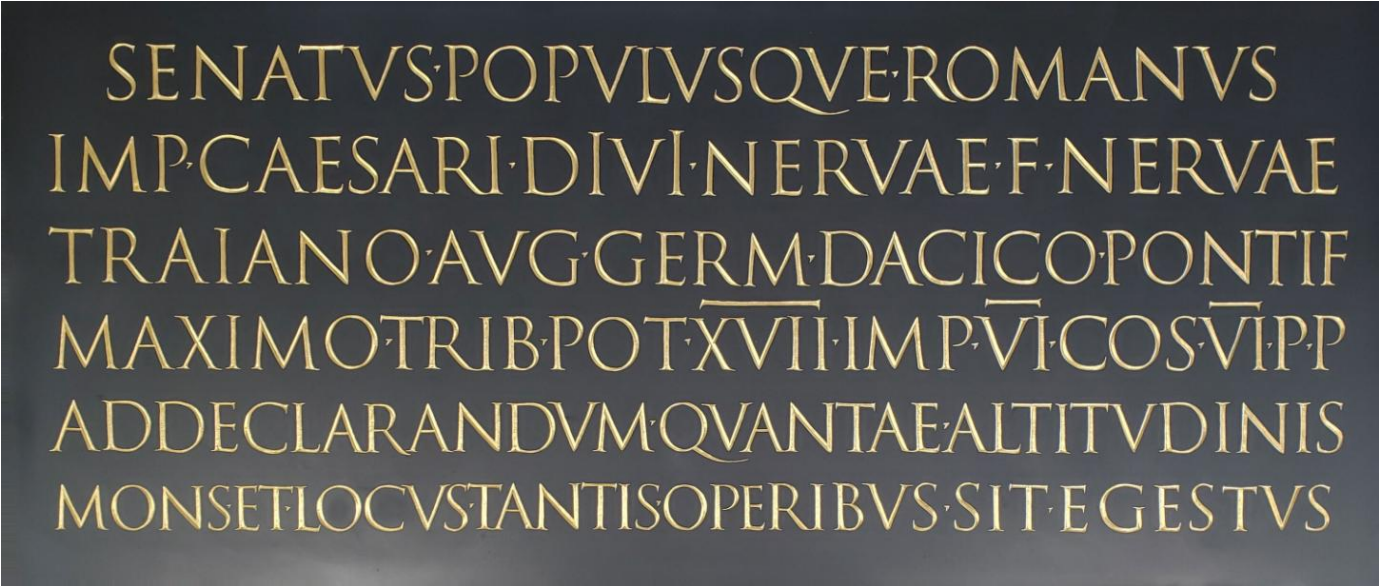
I started by reducing his drawings from the portfolio in his book *Letters Redrawn from the Trajan Inscription, 1961*. I then measured the space between the six lines from his full-sized partial cast at St. Ambrose University and reduced those measurements by 50 percent. Another essential reference was to take his photograph (Plate 70) from *Letters Redrawn* and enlarge it to the size I needed. That provided me with the proper layout for the lettering. Finally, I used a drawing of his that does not appear in *Letters Redrawn* to fill in the missing letters at the center bottom of my Trajan Inscription image. I also had complete access to an original Catich rubbing of the Trajan Inscription dated February 14, 1970. In summary: I went to the very best source and took the utmost care to create the half-scale replica.

Left to right; a rubbing of the left-most letter S from the top line, Trajan Inscription. Center; That same letter redrawn by Fr. Catich. Right, That same letter photographed directly from the Trajan Inscription as it appears in *Letters Redrawn from the Trajan Inscription in Rome* © 1961 by Edward M. Catich.



The finished piece is hand-cut black slate. The letters are gilt in 23 karat gold leaf. Those are the most common elements that Father and I used in our work. That is why I chose them.

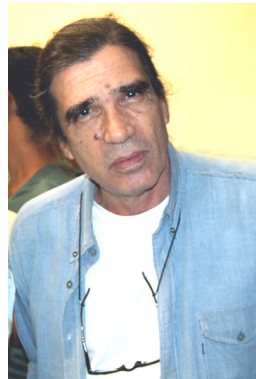
The piece measures 25 1/4 inches by 57 5/8 inches wide by approximately 1/4 inch thick and sits in a very simple black oak frame. It can be found at The Letterform Archive in San Francisco.



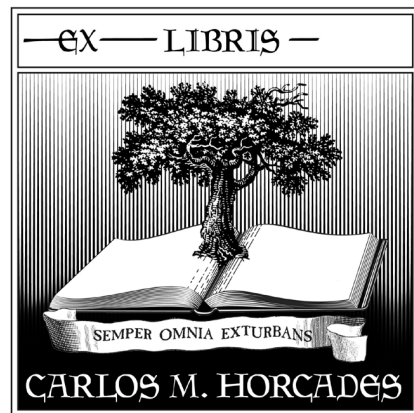
The Trajan Inscription in San Francisco by Paul P. Herrera



# EX LIBRIS: WHAT IS IT ?



*Carlos Horcades, born in Brasil, studied Industrial design in ESDI, Rio de Janeiro, with a master's degree at Central School of Art and Design, London. Has written nine books about design, being six about type, teaches typography and worked as a graphic designer. in the last 30 years. Works done in "www.d2design.com.br".*



**Carlos Horcades**, graphic designer. Although I am a book maker and designer, I have one foot on biology. The tree coming from the inside of the book shows the mixture of my two vocations. The sentence "semper omnia exturbans" means "always disturbing everyone" (But very few people speak Latin anyway). I used uncial type for no particular reason, I had never used uncials, they are so beautiful...



**Marisa Midori Deaecto**, writer. She had the colour illustration made for her by a friend and she wanted it coloured in her ex libris. I guided myself by the illustration, I never met or talked to her. The illustration reminded me of the old type compositors of the end of the Victorian period. The type looks like an old mystery book found in an old London library. After all, the owner was a mystery to me.

It comes from Renaissance, probably Albrecht Dürer made the first ones. It is a small piece of paper, usually glued to the body of the book. It should always have the words "Ex Libris" that means "of the book", plus the name of the owner, and a sentence, usually in latin, that sums up the owner's personality or thinking. It is usually printed black in letterpress, but a few people use colours and other printing processes. The paper should be alkaline in order to last as long as possible. And the glue should be as neutral as possible not to corrode the paper. Ex libris are made to identify the book owners. Looking at them, it is possible to know the age of a book, and what ways the book has taken during its existence. Ex libris can be serious, funny, cynical, ironic, self destructive, paranoid, just anything. I've been doing ex libris for some time and every time a client orders one, I have to scan his personality, to interpret him visually and typographically. It is like designing a personal logotype, showing the owner's spirit. Next, I will explain nine ex libris done for various persons in the last two years. Some of them have been made with the help of my assistant, Pedro Breda.



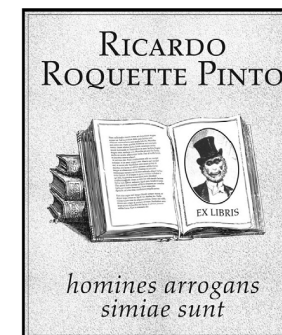
**Rogério Mader**, psychoanalyst. Rogério is a psychoanalyst and writer that studies the mysteries of our minds. As a Lacan man, he used the sentence "semper haeresis" always heretic, and he also wanted me to add the "Borromean Knot" that symbolizes the real, the symbolic and the imaginary. The wine bottle is because the client is an enologist. 3D max provided three variations of the same ex libris, an innovation. The type was futura again, it matches the stretched "Rs" that framed the bottle labels.



**Carlos A. S. Baetas**, engineer. He wanted me to use a labyrinth, for some people, life is a complicated and suffering journey. But the labyrinth can be a very beautiful image. It looks modern and old at the same time with a pitch of surrealism. I used Microgramma because of its rounded contour, and it's simplicity also lightens the labyrinth. The other font is called Havana, just a good match.



**Joaquim Ferreira dos Santos**, writer and journalist. Joaquim writes for "O Globo", the biggest right wing newspaper in Brazil. He is known for his clean style, discription and culture. His glasses are similar to the illustration. The owl is a symbol of culture and wisdom, he wanted a touch of humor and an extra color. The font is FUTURA plus script.



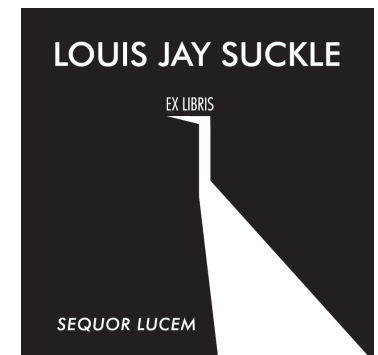
**Ricardo Roquette Pinto**, financist. Ricardo is a kind of a philosopher, that has been dissecting human essence. After years of thinking, he repeats the same sentence, "man is just an arrogant monkey". He is right, human kind is discovering the space, inventing new drugs, modern art, great weapons, so many things, but when it comes to building the future, we are just silly monkeys.



**Paulo Próspero**, psychiatrist. As a doctor, he asked me to use a snake, in a non conventional way, a bit different from the medical symbol. The flower, a Lily was his choice, a beautiful flower. "Eros Veritas", was added because as a psychiatrist, he is a Freudian. The words are chiselled universe on stone, to give it a firm, safe long trusting image that a reliable psychiatrist needs to pass. It also looks like a medal.



**Rosane Fonseca**, fashion designer. The ex libris is a copy of a small drawing I made in a christmas card to a friend. She asked me to do her ex libris as a christmas present. Her name was made by hand, on a black background. There is no latin sentence, she did not want it. But the rest of the type was beautiful FUTURA! As I said, I'm addicted to it.



**Louis Suckle**, photographer. Louis is a minimalist, a photographer of simple clean lines in his composition. As a photographer, he works with light and shadow, emphasized in the illustration. I chose Futura because it has a lot to do with the simplicity of the drawing. And also because I'm addicted to this font.





**Thomas Ingmire** was born in 1942 in Ft. Wayne, Indiana. Ingmire's early work focused on teaching and calligraphic research involving the exploration of calligraphy as a fine arts medium. He has taught workshops throughout the United States and abroad, and his works can be found in the New York Public Library's Special Collections, San Francisco Public Library's Special Collections, The Newberry Library in Chicago, Indiana University Purdue University, Indianapolis, Herron Art Library, The Victoria Albert Museum in London, The Sackner Archive of Concrete and Visual Poetry, Stanford University Special Collections, UCLA Young Research Library, Stiftung Archiv der Akademie der Künste (Academy of Fine Arts) in Berlin, Germany, and in many other collections throughout the world.

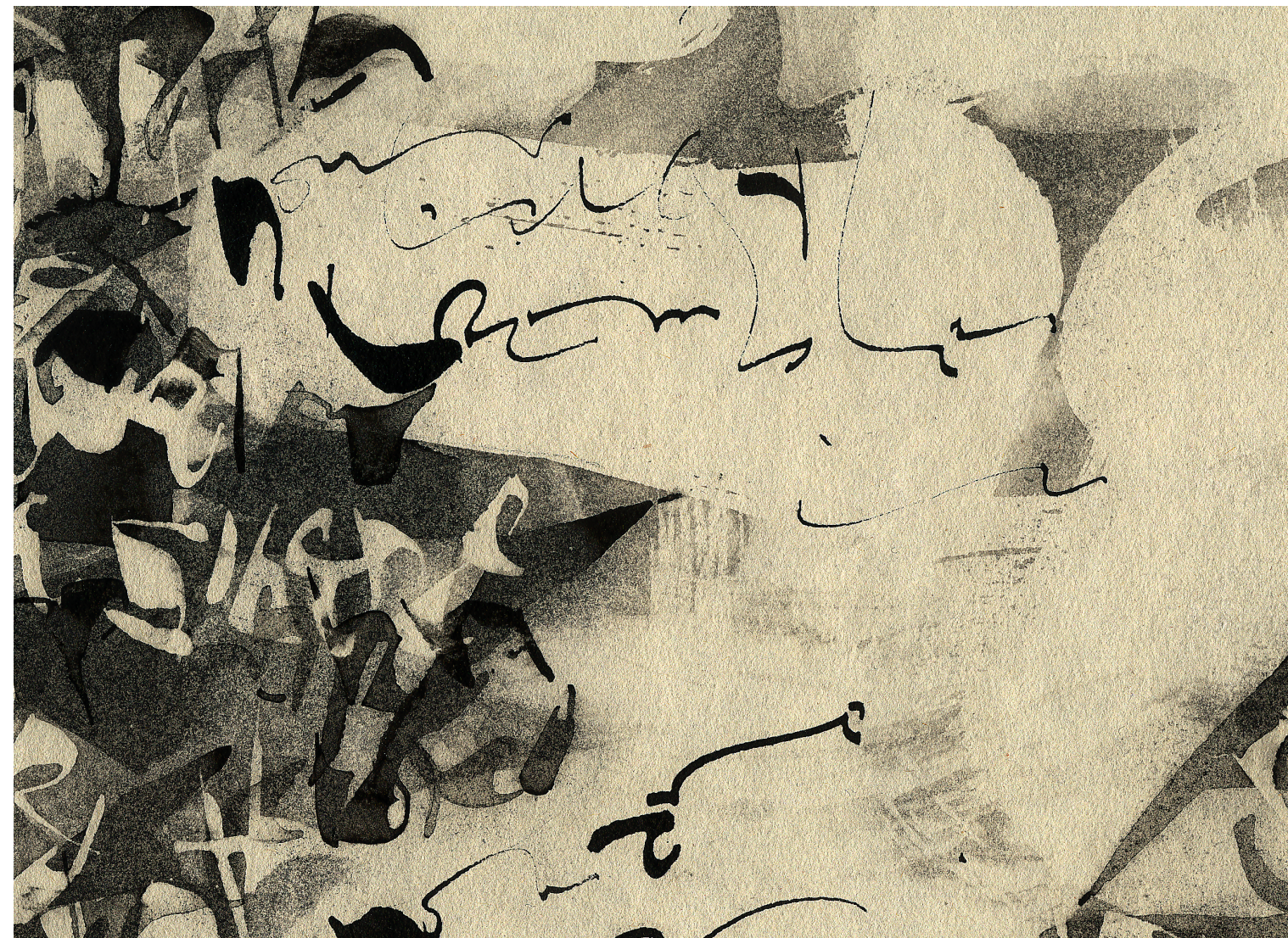
Since 2002 Ingmire has concentrated on the making of artist's books. He has embarked on a number of collaborative projects, including the Pablo Neruda and Federico Garcia Lorca series of books with Manuel Neri, work as an illuminator on the Saint John's Bible, and the creation of original books with poets Tsering Wangmo and David Annwn. Ingmire currently lives and works in San Francisco, CA.

thomas@thomasingmire.com

## THOMAS INGMIRE



*The images in this spread show a few variations on a large theme, which has been an invaluable way for my discovery of new directions. The examples play with depictions of the word "Elucidation."*



**Perfection is really not the aim. Our letters need to be closer to music and dance rather than typography.**

**F**rom my earliest days of learning calligraphy I was interested in exploring and finding new ways to think about it. I loved learning the craft and the practice of traditional alphabets, but yearned to create something new, something of my own. The idea of everything being an experiment guided my work.



# Calligraphy Therapy

## Example 1: Childhood trauma



### A child's drawing of anguish and confusion

Post-traumatic stress disorder is triggered by a terrifying event. Symptoms may include flashbacks, nightmares and severe anxiety, as well as uncontrollable thoughts about the event.



### Post-earthquake

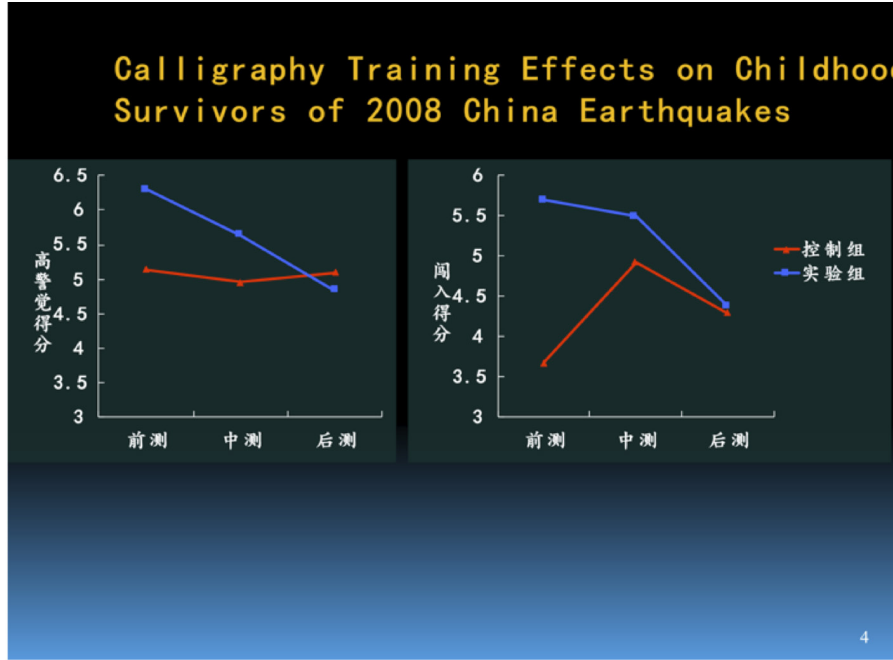
In examining the physiological effects of calligraphy training, we have found that the practitioners' heart rate, blood pressure, and respiration are generally reduced as a result of this practice in various practitioner categories.

### The study

A massive and devastating Richter 7.9 earthquake occurred in the mountainous central region of Sichuan province on May 12, 2008.

A total of 210 children in the fourth and fifth grades, 105 boys and 105 girls, participated in our study. They were randomly selected from classrooms of two farm village and township schools in the disaster areas. For one hour a day for 30 consecutive days they received calligraphy training.

A control group was similarly assessed before and after the same period as the treatment group, but without calligraphy training. After the 30 days the control group's stress level was significantly higher than that of the experimental group.



### Arousal and intrusion

Calligraphy reduces hyperarousal symptoms among child survivors. A group suffering from Post-Traumatic Stress Disorder fared better than a normal group, showing a drop in the arousal (left) as well as the 'intrusion' effect (right) throughout the training.

**Professor Henry SR Kao, Ph.D**  
Chair Professor Emeritus, University of Hong Kong, H.K. Arch bishop Lokuang Chair, Fujen Catholic University, Taipei; Senior Advisor, Oxford-Fudan Center for fMRI Research, Fudan University, Shanghai; Co-founder, International Graphonomics Society (IGS)

**Published in** Nature, US Congressional Records, Annals of Behavioral Medicine, Journal of Nervous and Mental Disease, Neurobiology of Ageing, Neuropsychiatric Disease and Treatment.

**Works exhibited in** St. Petersburg, Moscow, Novgorod, Belgrade, Hong Kong, Berkeley, Macao and Singapore.

**Email:** henry.srkao@gmail.com



# Calligraphy Therapy

## Example 2: comatose victim



Eye-opening: slim



Eye-opening: moderate



Eye-opening: full

### Treatment

A 55-year-old man suffered a severe stroke in 2004 which left him in a coma.

A remedy of tracing a calligraphic pattern with a finger was then applied to improve his condition. It worked: after 12 months in a senseless state the patient was awakened.

### Advantages

Calligraphy treatment works in three ways.

The first is sensory feedback, both intrinsic and extrinsic: the patient receives a response from the graphic record of calligraphy.

Second is the reaction of feeling, differentiating, and expressing emotion as a patient regulates the movements of his hands and arms.

Cognitive feedback is the third: the heightened attention, alertness, and quickened responses during writing.

### Outcome

The patient showed significant behavioral changes favoring enhanced focusing, alertness, visual scan, visual span, and quickened visual and motor responses. The treatment continued for another 12 months. As it progressed, his attention span and mental concentration improved. His eye movements—the left in particular—were quickened and showed wider angularity in his focal vision.

### Training session

One assistant holds and stabilises the patient's body from behind. A second one names the character and presents it on a plastic board. The third guides the patient's index finger as it traces the grooved strokes.



### Variation on a theme

Same exercise, altered details: different character, white strokes on black background.





# Calligraphy Therapy

## Example 3: Alzheimer's treatment



**Cultural roots**  
The practice of calligraphy among the elderly is popular in East Asia. It is a lifestyle for health, leisure and social interactions.  
Tracing calligraphy on an iPad tablet was a modern convenience for a centuries-old tradition.



**Convenient technology**  
Tracing an iPhone touch screen with an index finger has proven to be useful treatment for Alzheimer's Disease and stroke.



**Research review**  
World Health Organization's 2019 Health Evidence Network synthesis report 67 (ISBN 978 92 890 5455 3) counts 559 papers on the benefits of calligraphy for health and well-being.



**Varied input**  
Brush and ink on paper and electronic touch-screen devices allow patients various options but offer much the same benefits. Chinese Calligraphy Handwriting (CCH) involves coordination of eye and hand in writing Chinese characters with a brush.  
The act of writing starts and promotes positive changes in the patient's physiological, cognitive, and emotional well-being with proven success.  
The improvements include behavioral, neuro-cognitive, and somatic disorders such as Alzheimer's disease, post-traumatic stress disorder, autism, attention deficit hyperactivity disorder, depression, and strokes.





# Alexandra Korolkova

alexandra.korolkova@gmail.com

Type designer, book designer, type researcher and type consultant. Art director of Paratype. The 9th recipient of the Prix Charles Peignot (2013). Winner of Granshan, ED Awards, Red Dot. Leading designer of PT Sans and PT Serif, Circe, FF Carina and a lot of other typefaces.

Wrote a book on typography for beginners Live Typography (in Russian) and a series of type-related articles. Spoke at ATypI, TYPO Berlin, TypeCon, TYPO Labs, Serebro Nabora, Typofest, Typetersburg and other conferences. Jury member of the Modern Cyrillic type design competition since 2014.

I usually try to make something either useful or beautiful (or both). I've designed a lot of custom workhorse typefaces and do my best to explain type design and typography to younger designers: write articles, run a Youtube channel on type design, and now I'm working on the new version of Live Typography. It seems to become larger and more helpful.

But sometimes I just want to make not another practical sans serif and try to design something really beautiful. I enjoy designing stylistic alternates for my typefaces and the spreads of my book.



AAADDEJJ  
KKMMMMNN  
OQRRRTTVV  
VWYZZ  
12335577

Stylistic alternates for Circe Slab.  
Released in 2018–2020, 1st prize  
winner at Granshan 2019 in Cyrillic  
category

The triangular-shaped “Л”, like “Д”, is good for short monumental inscriptions, but it can create holes in the body text

Modernist, humanist, conventional

If you are interested in Cyrillic and would like to read the whole article, you can find it here: [info.paratype.com/how-to-understand-cyrillic/](https://info.paratype.com/how-to-understand-cyrillic/)



The overhang of the left side of “Лл” is often bigger than in round characters

Typefaces with average contrast always have a thin left “Лл” stroke

The left part of “Лл” without a drop disappears in the text

In a sans serif, the left stroke shouldn't be narrower towards the end, it should widen.

If the left leg sticks out too far—there will be a hole in a layout

Modernist, humanist, conventional

AAABBBCCDDEEFF  
GGHHJJKKLLMMMM  
NNNOOPPPQQRRRR  
SSTTTUUUVVWWWW  
XXYYZZ11223355a a a

Stylistic alternates for Circe  
Contrast which is now in  
progress





Ek Type

Ek Type is a collaborative type design studio focused on designing contemporary Indian typefaces.

info@ektype.in  
www.ektype.in

## ANEK

Multiscript Variable Indic font family

Anek, as the meaning of the word suggests, is an exercise in multiplicity — multiple scripts designed in multiple weights and widths by multiple designers. Embracing the variable font technology, Anek meets the demands of the modern multiscript page with its confident and contemporary design.

Anek comes in ten scripts: Bangla, Devanagari, Kannada, Latin, Gujarati, Gurmukhi, Malayalam, Odia, Tamil and Telugu. The design of each script borrows from its own typographic culture and reflects the perspectives of their designers. Yet they cohabit the page in visual harmony. Each script is equipped with multiple variations, thus allowing the page to be lavished with a finely tuned typographic hierarchy.

\*License- Anek is licensed under the SIL Open Font License v1.1

द Anek Devanagari  
Condensed  
ExtraBold

ಕ Anek Kannada  
ExtraBold

থ Anek Bangla  
Expanded  
ExtraBold

ம Anek Tamil  
SemiCondensed  
SemiBold

ଋ Anek Odia  
SemiExpanded  
SemiBold

જ Anek Gujarati  
Condensed  
Light

ధ Anek Telugu  
Light

ਖ Anek Gurmukhi  
Expanded  
Light

G Anek Latin  
SemiCondensed  
Thin

ഒ Anek Malayalam  
SemiExpanded  
Thin

কলকাতা  
-মালদা-  
কলকাতা

দৈনিক বাস  
পরিষেবা

₹ ১৮৫০

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કાપડની એક મીટરની લંબાઈમાં હજારો નાના  
ગાંઠો હોઈ છે જેને તેજસ્વી રંગમાં રંગ્યા પછી,  
એકવાર ખોલવામાં આવેલી રચના બનાવે છે.

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\*उज़्जा\*उज़्जा\*उज़्जा\*उज़्जा\*उज़्जा\*

< ਇੱਥੇ ਦੇਖੋ >  
ਮਿਲਵੁਲ ਨਵਾਂ | ਮਿਲਵੁਲ ਨਵਾਂ

ಕರ್ನಾಟಕ

HDI (2018) : 0.68 | Literacy (2011) : 75.36%  
Per capita GDP (2021) : ₹ 249,947 (3,300 \$)

ସମ୍ପାଦନା

கண்ணோட்டங்கள்

ஆடி மாதத்தில் தேடித்தேடி விதைத்த பயிர்களின்  
விளைச்சலை அறுவடை செய்து பயன் அடையும்  
பருவமே தை மாதம் ஆகும். அந்த அறுவடையில்  
கிடைத்த நெல்லின் புத்தரிசியைச் சர்க்கரை, பால்,  
நெய் சேர்த்துப் புதுப் பானையிலிட்டுப் புத்தடுப்பில்  
சோறாக்கிச் சூரியனுக்கும் மாட்டுக்கும் படைத்து...

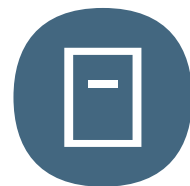
MIXTAPE SIDE A

കാസറ്റ്  
COLLECTION • 1965

चंद्रयान

विविधतीय अंतरिक्ष DATE: 22 OCTOBER, 2008 प्रक्षेपण यान  
अनुसंधान संगठन (ISRO) राडार इमेजिंग सैटेलाइट





**Letterbox.India**

### Letterbox.India

An activity at Ek Type, where we sketch Indic letterforms at chai time.

info@ektype.in  
www.ektype.in  
<https://www.instagram.com/letterbox.india/>

Letterbox India is a fun daily activity where we draw letterforms from various scripts based on different themes. The intension is to explore. These explorations lead to multiple outcomes - from casual lettering to entire typefaces.

We try multiple tools and since the time is limited to 15-20 minutes, the explorations start out fresh and rough. A few chosen lettering pieces are then finetuned either digitally or by refining the handmade sketch. And this is what you view on the letterbox page on Instagram.

Letterbox or chai time is also a fun break where we hang out. Discussions revolve around varied topics from nuances of individual scripts, to personal preferences, to type related jokes!







**Juju Kurihara / Born Tokyo, Japan** is a calligrapher and a cultural educator. She started calligraphy with her master when she was 13 in Tokyo and is a 5*Dan* holder. After living in London and Sydney she moved to Madrid where she started teaching calligraphy, also she held several solo exhibitions, performances for events and collaborated in a book “el Libro de Té” as a calligrapher. Currently based in Berlin, teaching and performing.

+info : [www.sosekido.com](http://www.sosekido.com) / Email : [juju@sosekido.com](mailto:juju@sosekido.com)

## How to start Japanese calligraphy

### - Tools and the first practice -

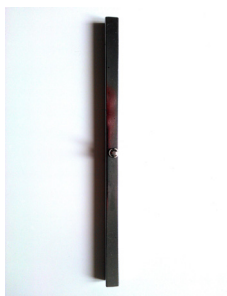
#### - Preparing the tools

When you decided to learn calligraphy, first let’s find tools. These are the basic tools you need to start.



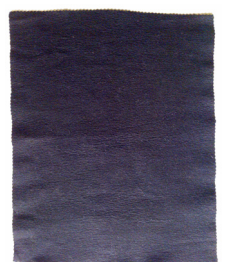
#### 1) Calligraphy paper – *Hanshi* (半紙)

To practice, you don’t need expensive hand made paper. You could use A4 copy paper but it’s better to get used to the texture of the calligraphy paper in order to practice the writing pressure or the quantity of the ink on the brush.



#### 2) Weight – *Bunchin* (文鎮)

There are many shapes and some are beautifully decorated. But again, to start with, you need a basic one. It’s better think stick shape so it doesn’t take a lot of space of the paper.



#### 3) Mat – *Shitajiki* (下敷き)

It looks like a felt but it absorbs the ink quickly. Perhaps you could find similar one in a painting shop if you don’t have an access to a calligraphy shop.



#### 4) Small brush – *Kofude* (小筆)

#### 5) Big brush – *Oofude* (大筆)

Small brush is perfect for writing small letters or letters. It’s good to have it but it’s not an essential at the beginning. Big brushes have sizes and for *Hanshi* practice, size 3 or 4 is suitable.



#### 6) Calligraphy ink – *Bokuju* (墨汁)

There are many types of ink. I usually have two, one for practicing and one for the art works. In any case, please choose either Chinese or Japanese calligraphy ink.



#### 7) Ink stone – *Suzuri* (硯)

Recently you can find it made of plastic. It’s more convenient for carrying around but if you like to try with an ink stick, I recommend to buy one of the stone. There is a rectangle shape or a round shape. Choose your favourite.

The calligraphy tools; brush, ink, ink stone and paper are called “*shihou* (四宝)”, four treasures and they are so beautiful that you may find difficult to choose. But to begin with, you only need very basic tools.



There are two types of ink. One is in liquid form and you mix with water before you use. The other one is a stick form. Pour small amount of water in the sea part of *Suzuri* and rub it on the hill part of *Suzuri*. To get enough density of the ink, you may need to rub it for a while. You can always add some liquid ink to make the ink dense enough. But this process certainly calms you down and you will be prepared for writing. This is why many calligraphy teachers recommend their student to make the ink with the ink stick before the class. If you try to use an ink stick, please buy an ink stone made of stone. You can find a plastic one but you can’t rub the ink properly.



## - How to hold the brush

Holding the brush well gives you more connection to the brush and makes you easy to handle it. Also this centres the line when you write, therefore you can write beautiful letters. Make sure your brush is always straight and sit straight. There are two ways of holding the brush.



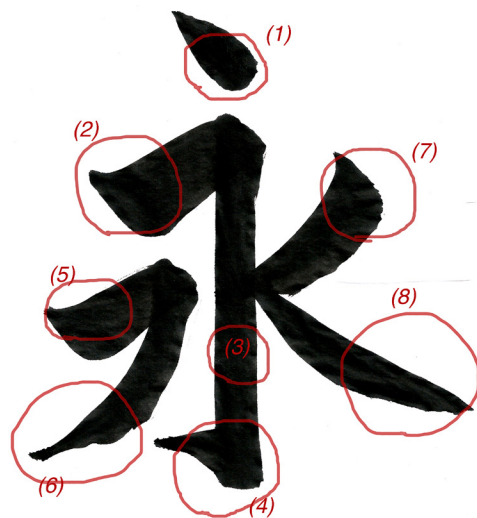
- *Tunku-ho* (単鉤法) : Hold the brush between the index finger and the middle finger. This is better when you use a small brush or write small letters. As this way is close to how we hold a pen, pay attention to the brush to be straight all the time.



- *Souku-ho* (双鉤法) : The index finger and the middle finger rest on the brush. Hold it with three fingers and the rest of the fingers are relaxed. This way, the brush is more stable and you can write a strong straight line, easily.

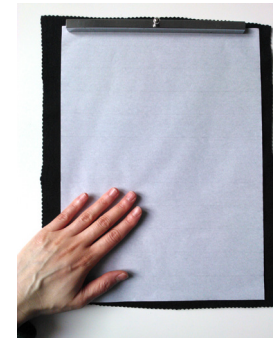
The difference between painting and calligraphy is the wrist doesn't move in calligraphy. When you move, you move entire arm. If you move your whole body, it's even better. My master always described calligraphy as a dance. As you move with your body, you are able to write a straight and a powerful line. Don't be afraid to make mistakes otherwise your fear will appear as a thin, wobbly and weak line.

## - Let's write



This character, 永 (*ei* / eternity) has eight important strokes in calligraphy. By practicing this character, you can learn the most basic technique of calligraphy.

- (1) *Soku* (側) : Dot
- (2) *Roku* (勒) : Horizontal line
- (3) *Do* (努) : Vertical line
- (4) *Teki* (趂) : Jump
- (5) *Saku* (策) : Horizontal line, up rightwards.
- (6) *Ryaku* (掠) : sweep down leftwards
- (7) *Taku* (啄) : Short sweep leftwards
- (8) *Taku* (磔) : Sweep rightwards



The position is important when you write. Sit straight and it's better if the table comes a little higher than your belly button. If the table is too high, sit on a cushion. The paper has two faces, one side is smoother than the other and we always write on the smoother side. Some paper is more difficult to tell the difference but usually you can feel it. Set the weight on the top, fill the ink stone with the ink and some water. Now you are ready to write. Don't forget to place your left hand on the paper so that the paper doesn't move when you write, which is important.

Remember, beautiful calligraphy letters come from the confidence. Don't worry and just write powerfully. Then enjoy the rest. Of course practicing with the teacher's example is important at the beginning to have basic techniques but the main aim in calligraphy is to build your own style. In the Eastern calligraphy, you can see the emotion or sentiment of the calligrapher as well as the technique and in this sense, Chinese or Japanese calligraphy is more expressive than the Western calligraphy. Possibly this is why the Eastern calligraphy is often described as "spiritual".



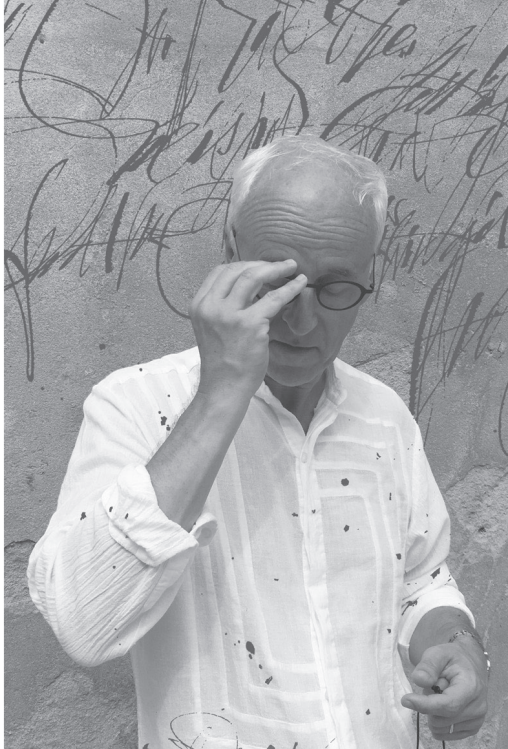
The character above is "sentiment", *Jou* in Japanese. I wanted to express soft feelings and that is why I wrote in this way.

On the contrary, the piece left looks much harder. It says, "*Douchu no sei*" means calmness in the chaos. The very first character is "movement" in Japanese and I put a lot of strength in order to show the chaotic feeling. The last character is "calmness". It's not as radical as movement but it has certain strength. Because for me, calmness comes from your inside and it looks smaller comparing to the chaos outside. However this calmness is so firm that you can push away the chaos. This is what I wanted to express in this work.



The Eastern calligraphy has no limitation in terms of the style. Each calligrapher is a style. This is your aim. But for now, let's start with simple characters with your teacher and practice and practice. Rome was not built in a day.





**Yves Leterme**  
Belgian calligrapher  
teaches live and online classes  
takes on commissions of all kinds

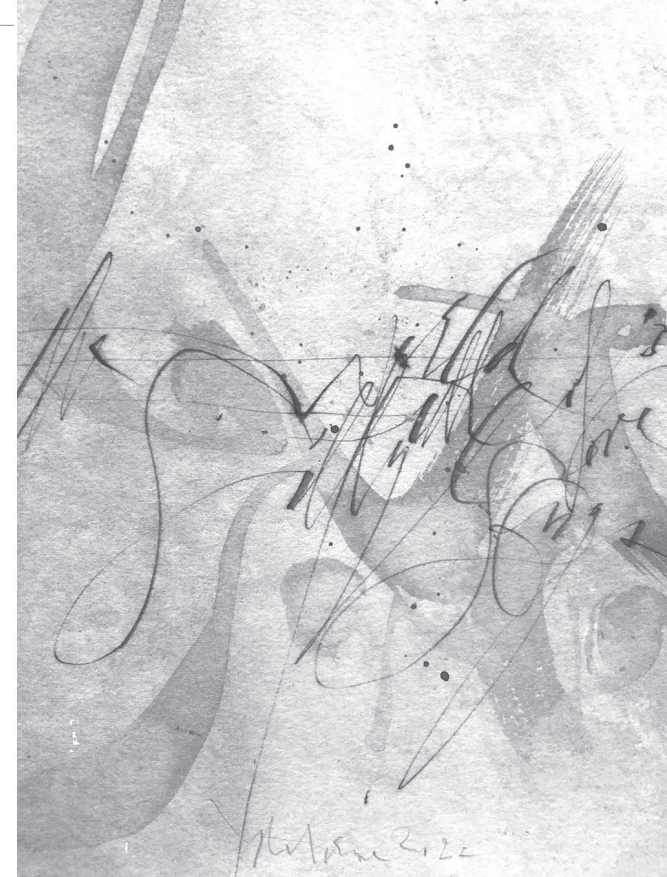
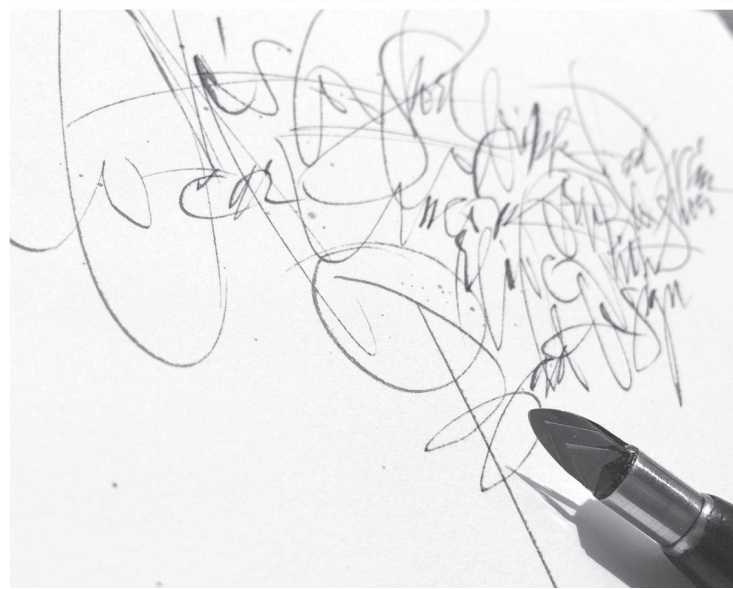
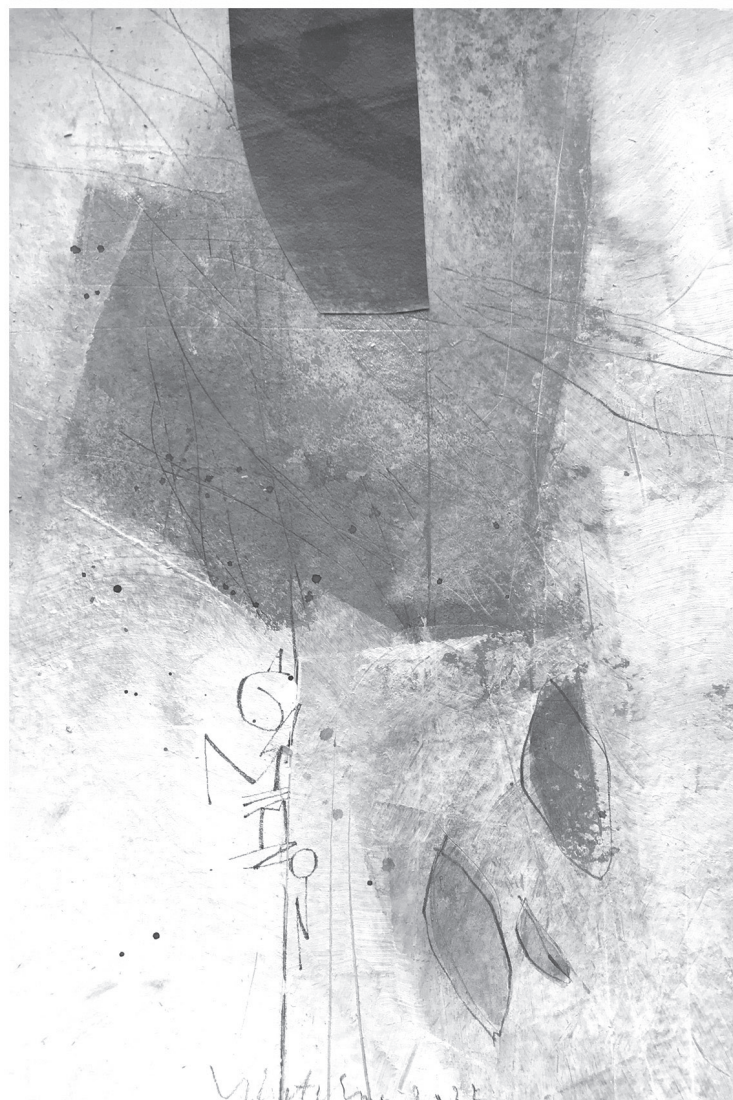
yvesleterme@skynet.be  
www.yvesletermeletters.com

This spread features the things  
I love to do most of all in my  
calligraphy practice:

I like to play with a word or name,  
trying out different (but mostly gestural)  
styles and tools,  
in search for a pleasing design  
that clearly shows  
the handmade mark

I also enjoy making  
small painterly works  
in which I marry abstract painting  
with writing that  
often borders on illegible  
but controlled scribbling

Finally,  
the digital world of Photoshop and  
Procreate attracts and  
excites me:  
I love my stylus



Xavier  
SCRIPTORER  
Bellettrages  
Sriah  
William  
KAHIL GIBRAN  
Christine  
Frederic  
Regonia  
Solange



# Rolf Lock



I was born in 1955 in Düren, Germany.

I started an apprenticeship in lithography, followed by studies in calligraphy and object design in Aachen. I have since then worked as calligrapher, book artist and illustrator.



Writers’ train tickets

# That’s me, that’s my calligraphy...



LUDILO  
Mobile, variable scripture sculpture made of six pieces (~ 3 x 2 m)



Book art from  
„Moby Dick“

Books, drawings and letters are the things I am passionate about. With my calligraphy, I can connect them with another and with many other things to explore new paths. As soon as I like a text and he likes me, we get along quite well. With quill and brush I can show him what I see and understand. He thanks me by whispering his mysteries, very light, cheeky and quite poetic.





# Sherrie Lovler

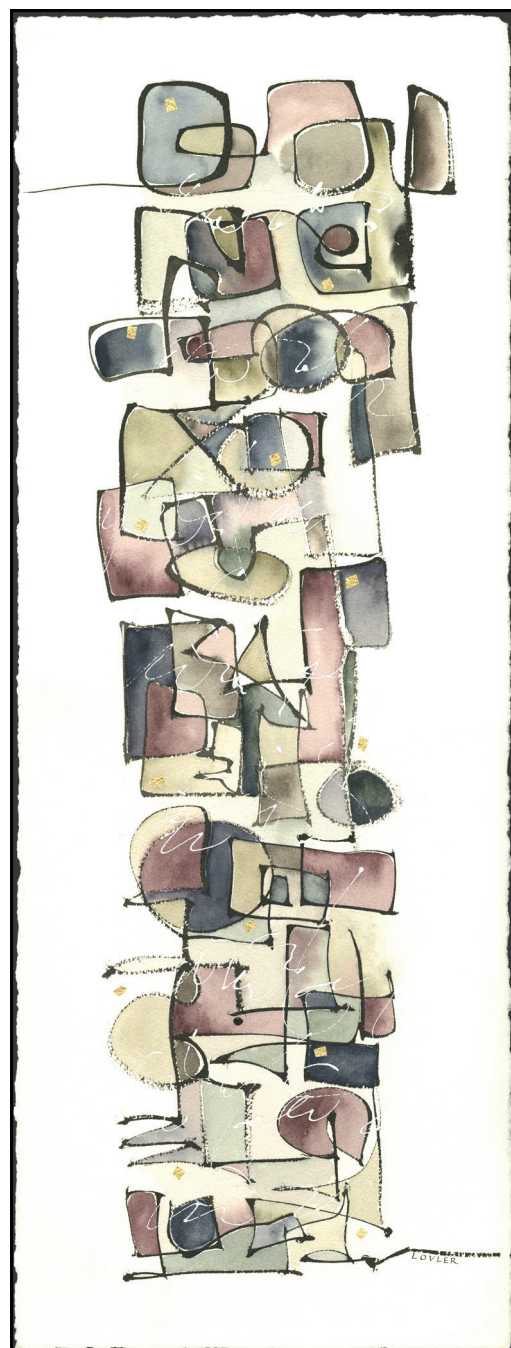
Sherrie fell in love with calligraphy from the moment she held her first broad nib pen when she was 16. She studied with many worldclass calligraphers including Hermann Zapf and Dick Beasley. Her work is featured in an interview in *Letter Arts Review* 35:3 and on her website: [ArtandPoetry.com](http://ArtandPoetry.com). She teaches classes online and in person.

## Art & Poetry Finding Meaning

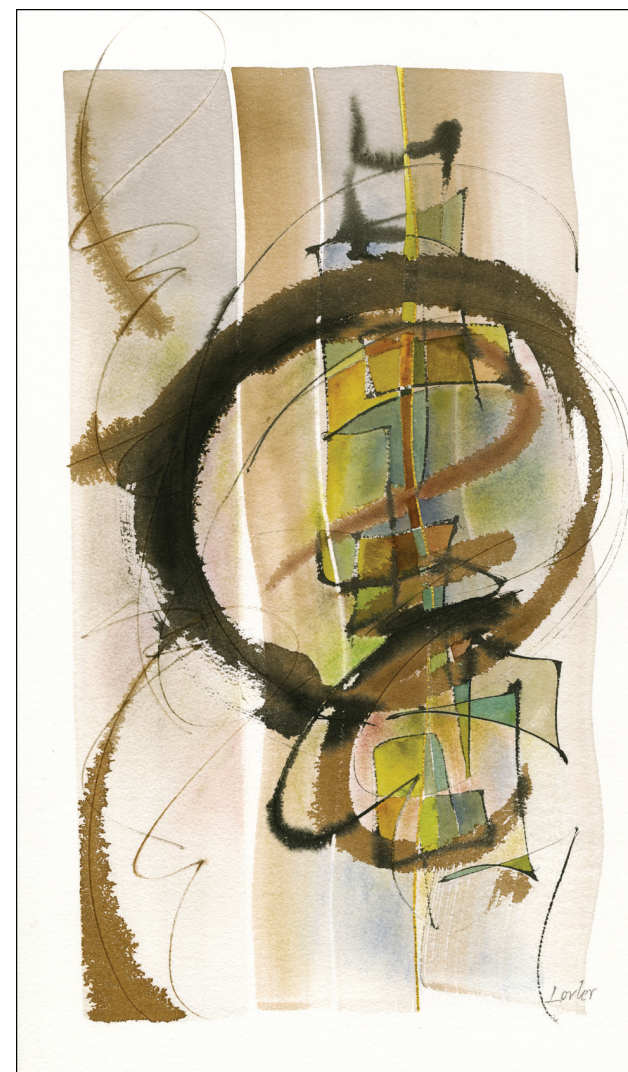
Art has always been part of my life, encouraged early on by my parents. Writing poetry has come in and out of my practices, but it, too, has been with me since my early days. It was when these two disciplines found each other that I finally had purpose and meaning in my work.



*Midnight Express* 12x12" Sumi ink and gold leaf on mulberry paper glued to a wooden board.



*This Journey to Ixtlan* 30x11" Sumi ink, watercolor and gold leaf on watercolor paper.



## How I Paint

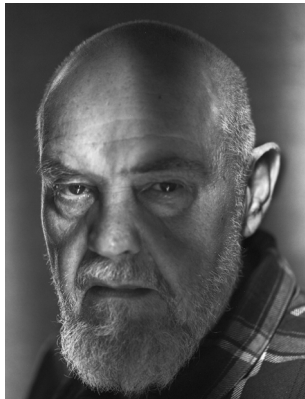
Now, instead of writing words with my pen, I paint the movements and gestures of calligraphy with a brush. This change has brought about an Asian look to my work. I usually begin with ink, with a mark that resonates with a particular poem. Water is an important element, as it adds fluidity and an uncontrolled aspect to my painting. I keep the poem in mind and will read it as I paint, letting it inspire me. These paintings are not planned; they become a dialog with what is on the page and what wants to come next. The result is not an illustration of the poem, but an abstract painting that embodies some aspect of it. Not all my paintings stem from poems and many poems don't have paintings. I try to hold all this loosely as I allow the work to grow and change over time.

*Emerging* 19x11" Sumi ink, walnut ink, watercolor, pastels and gold leaf on watercolor paper.

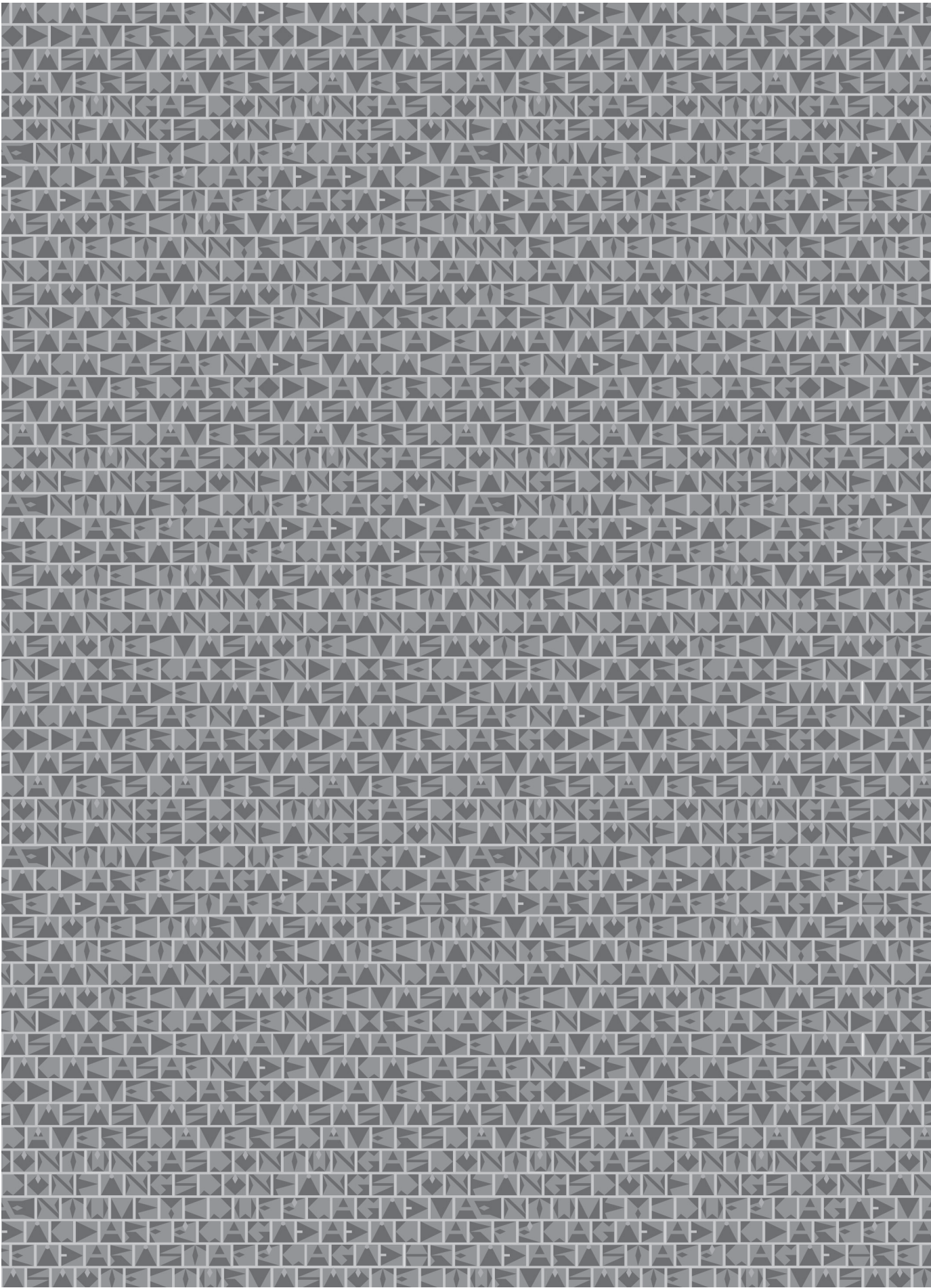
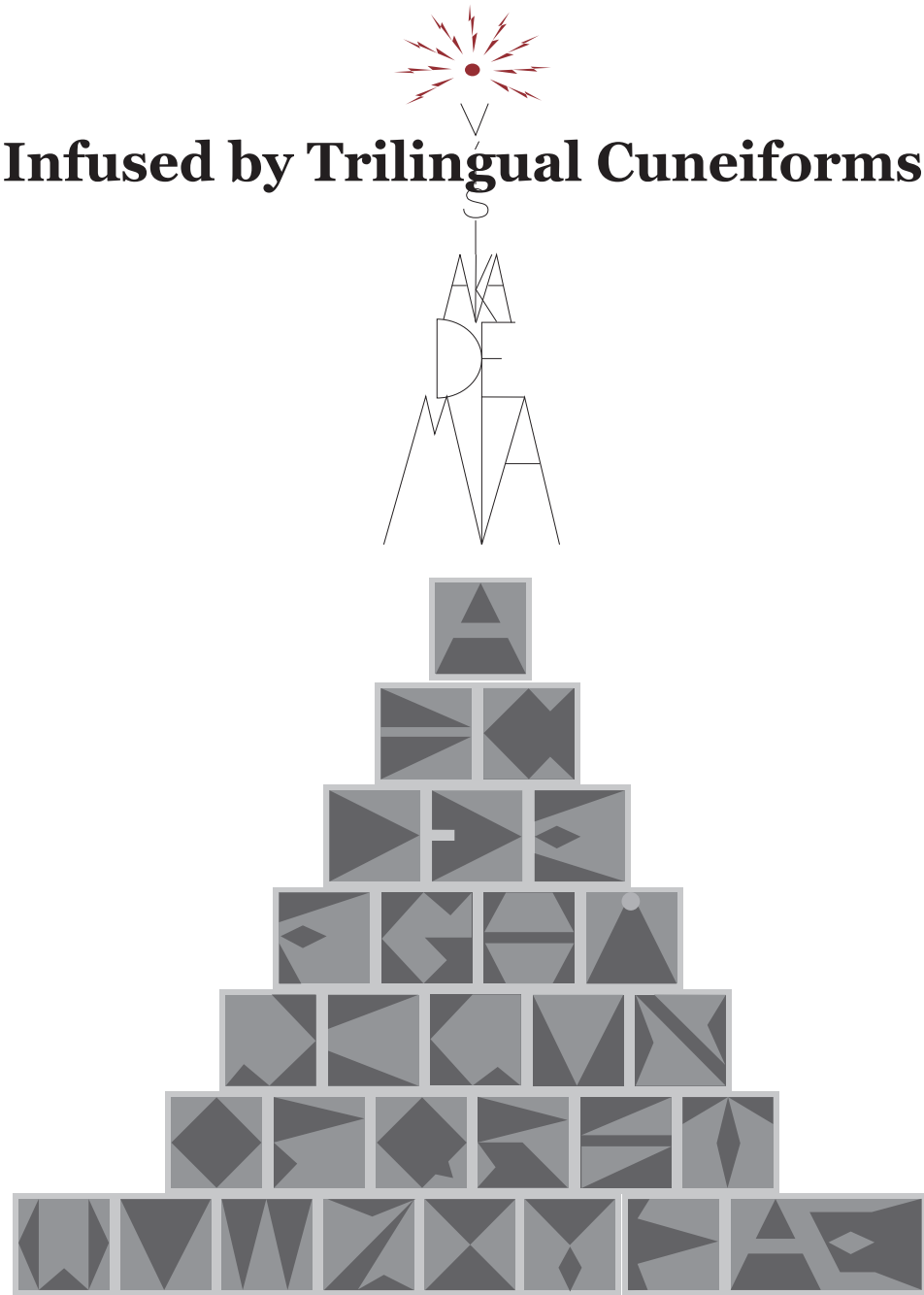
*A Daily Practice* 4x6" Sumi ink, watercolor, 12k gold leaf, pastels and acrylic paint. Page spread from a series of handmade books. This has formed into a class of 31 lessons that I present online, where each session delves into a different aspect of art.







**Godður** aka Gudmundur Oddur Magnusson was born 1955 in northern part of Iceland. He studied first fine art at Iceland College of Art & Crafts in the seventies with fluxus artists like Dieter Roth and Hermann Nitsch. In mid eighties he studied graphic design at Emily Carr University of Art & Design in Vancouver B.C., Canada with among others, calligrapher and typeface designer Friedrich Peter (Vivaldi and Magnificat). He came back to Iceland early nineties and has been teaching graphic design ever since. He was the first professor in design at the the Iceland Academy of the Arts which was founded 1999. Goddur works as an educator, writer, curator, artist and designer. He has collaborated with artists like Birgir Andr sson, Dieter & Bj rn Roth and Bjarni H. Thorarinsson. These letter forms presented here are originated from Thorarinsson sketchbook and of course ancient trilingual cuneiforms. Goddur’s work have been covered in many magazines and books from international publication houses like TASCHEN (Graphic Design for the 21st century), Laurence King in London (55 degrees north) and Die Gestalten in Berlin (North by North). He has done workshops and lectured at universities in UK, Sweden, Norway, China and Russia. Contact: goddur@lhi.is <https://www.instagram.com/goddur/>





PROVAN,  
an Homage to  
Archibald

THE WIT AND WISDOM of Archie Provan influenced many type industry professionals. Professor of typography for over 30 years at Rochester Institute of Technology, Archie brought together the art and history of letterforms to students studying the latest imaging technologies.

I began drawing Provan as an attempt to merge two styles of letterforms – incised capitals which I enjoy carving in stone (A) and a version of humanist bookhand which I tend to write when given a broad nib pen (B).

The Humanist genre of sans serif typefaces includes a wide variety of interpretation – from the very literal calligraphic shapes found in Lydian to the highly constructed shapes of Verdana. Provan finds itself closer to Lydian but is more suitable for text setting.

While sketching the design it became clear that both styles of diagonal endings were useful in expressing a “formal” vs. “informal” effect (C). The former being the flattened endings which add a bit of refinement. The latter being tied to a more ancient incised form.

Provan is successfully paired with typefaces with old style characteristics such as Bembo, Garamond, Jenson and even Times New Roman. This is due to the predominant calligraphic stress and angled axis of round shapes.

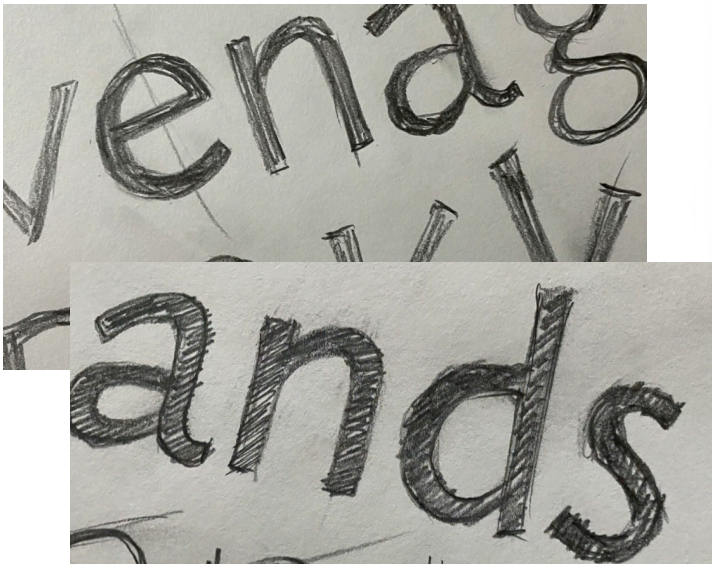
For use in corporate branding Provan imparts energy, enthusiasm, liveliness and humanity. A breath of clarity in an age of digital fakery and artificially intelligent machines.



A)



B)



C)

awaken  
awaken

PLEASE DON'T SQUEEZE THE CHARMIN  
Put a Tiger in Your Tank

The Milk Chocolate Melts In Your Mouth, Not In Your Hand

THE CAR IN FRONT IS A TOYOTA

Snap! Crackle! Pop!

The Pause That Refreshes

The Ultimate Driving Machine

There are some things money can't buy. For everything else, there's Mastercard.

I CAN'T BELIEVE I ATE THE WHOLE THING

I liked It so much, I bought the company

IMPOSSIBLE IS NOTHING

IT TAKES A LICKING @ KEEPS ON TICKING



Steve Matteson – Owner, Matteson Typographics

With over 90 typeface designs to his credit (including Google's Open Sans, Microsoft's Segoe and Toyota's corporate fonts), Steve equally enjoys the historic and non-digital aspects of letterforms through research, calligraphy and letterpress printing. An avid mountain biker, musician and dog-lover, Steve lives in Louisville, CO.

Most of his retail typefaces can be found at MyFonts.com. For more information see: mattesontypographics.com





## Johan Mattsson

Programmer, Uppsala, Sweden.  
<johan.mattsson.m@gmail.com>

For the last ten years I have been developing tools for font designers. It is both fun and a challenging task.

I spend most of the time writing code rather than creating Bézier curves. It is a humbling experience to be the link between the artist's idea and the actual rendering of the letters.

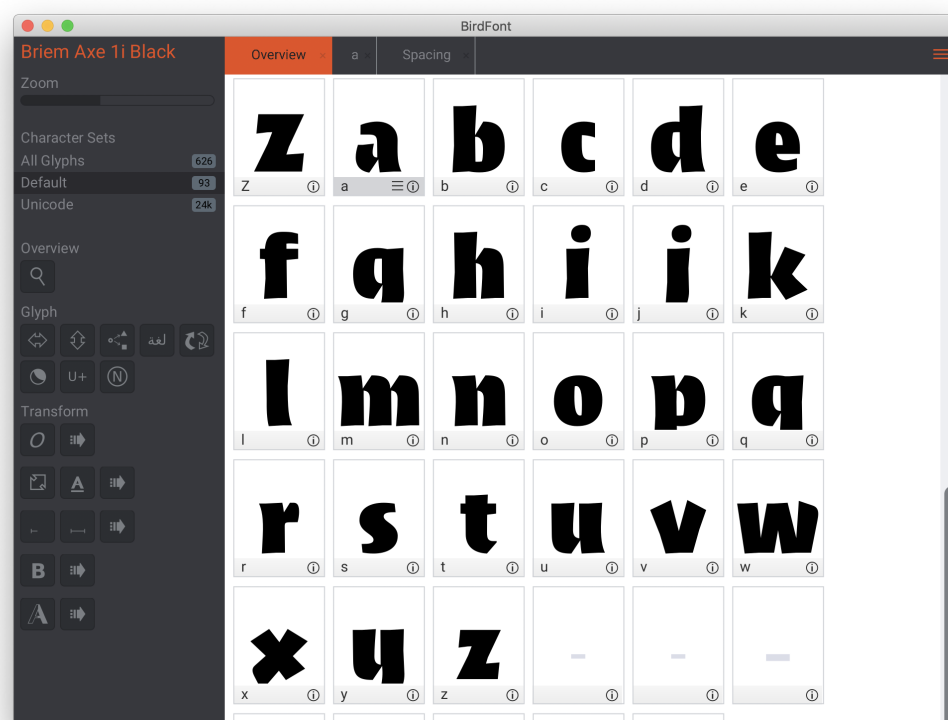
# Birdfont: free font editor

Create TTF, OTF and SVG fonts—monochrome and color

Interpolate anything with coordinates

Runs under Windows, Linux, Mac OS X and BSD.  
Download it without charge from this web address.  
<<https://birdfont.org/download.php>>

aaaa



Default character set can be expanded for additional glyphs.

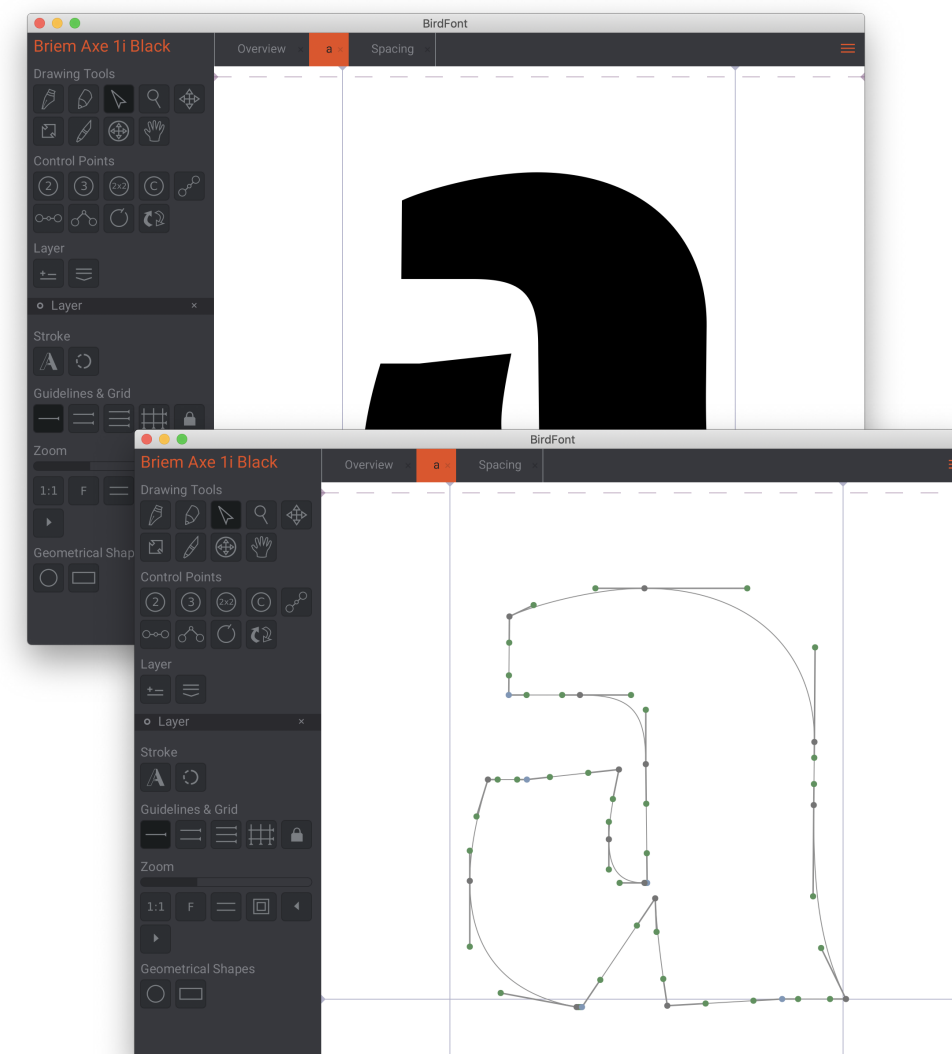
The font formats we commonly use have been around since the early nineties, which means that the design evolved slowly into something very complex and the speed of which new features are added to the font format is high.

## Shape Bézier curves in the edit window

New things like color formats (COLR, OpenTypeSVG and COLR2) have recently been added to the web browsers that we use to view text nowadays. I can only imagine someone hundred years from now looking at the OTF specification and taking on the daunting task of parsing a TTF or OTF font from our time.

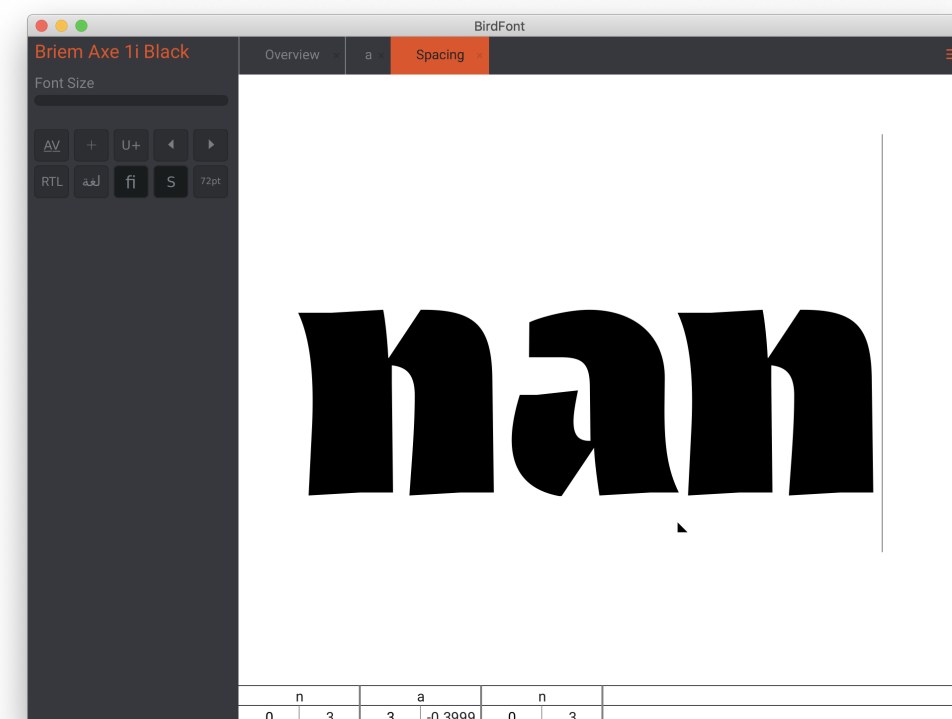
Video instruction

Look for 'Birdfont' on  
<[youtube.com](https://youtube.com)>



Space with ease. Save time with kerning classes

Birdfont is available in eleven languages (English, Chinese, Czech, Dutch, French, German, Italian, Brazilian Portuguese, Russian, Spanish, and Ukrainian).







## ANN MILLER

is a San Francisco Bay Area fine artist and designer working with figure drawing, painting, and calligraphic and handwritten letterform.

She holds BA and MA degrees in art from Stanford, studying fine art with Nathan Oliveira and Richard Diebenkorn, and founded M2 Design in 1979 for commissioned work. Teaching online for over 20 years, she also currently offers two courses in calligraphy design at Stanford Continuing Studies.

calligraphy@pennib.com • www.pennib.com • @anncalli

# Text and Letter Art

A pivotal moment toward refining art expression

For many years I had been looking for better ways to put figurative image and letterform art together. Finally the answer came via the insightful teachings of André Gürtler at the Basel School of Design. The common-sense approach put forth in his 1997 book *Experiments with Letterform and Calligraphy* was a thrilling and pivotal discovery, helping to consolidate my teaching methods while forming a critical baseline for future art and calligraphy experimentation.



GRENDL 24 x 18" Sumi and Prismacolor on paper 2021



BLUE NINE 1943 8 x 24" Acrylic on canvas with stencil 2018

Working with letters and images is transformative as we focus on the mutability of form, awareness of sequence, and development of mood. We have history at our fingertips and a special tool for design when writing world scripts. It's a broad study but simple in concept.



DEMO Elder Futhark 3.5" Sumi, watercolor, resist



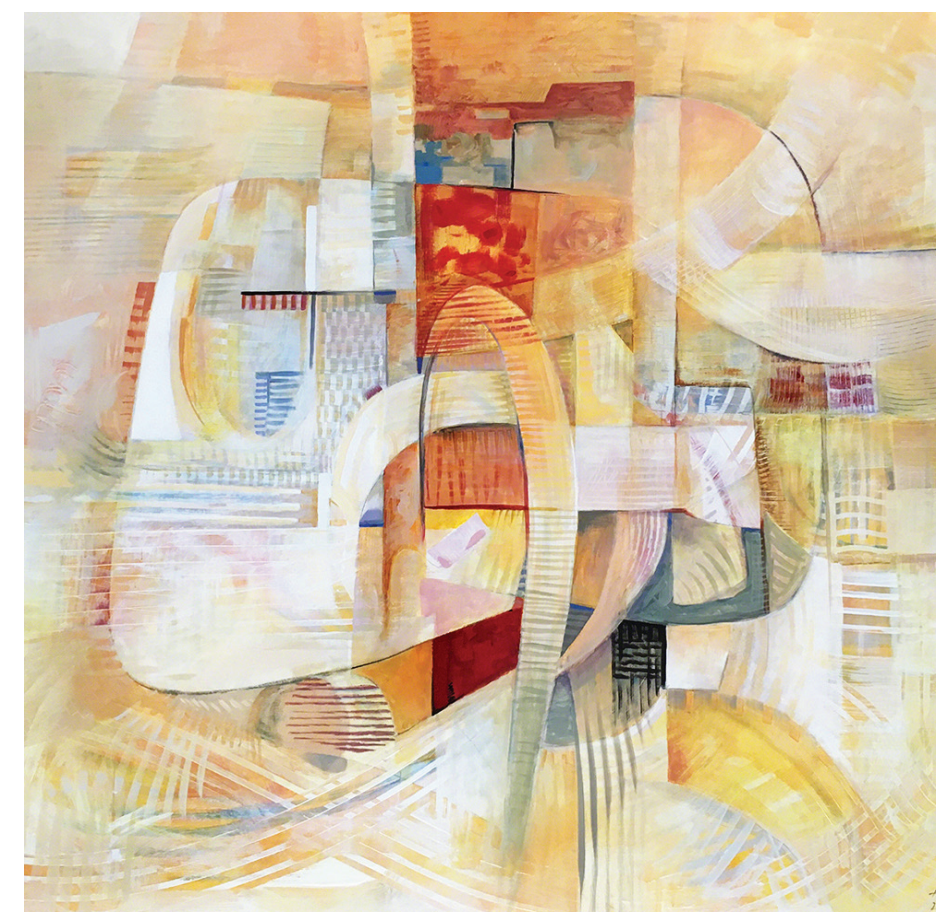
DEMO Phoenician & Adinkra Walnut ink, watercolor, resist (detail)

In pieces that evolve organically, letterform can influence the design, often with woven patterns and calligraphic movement in a deep painterly space.

A visual trip involves making paths for the eye to travel, balancing the geometry, minding the distribution and interaction of color, and creating energetic rhythm through all means available.

Positive and negative areas need to relate to each other for specific design reasons in order to fit naturally and contribute to creating a uniquely spontaneous vision.

In the process of developing *Janus Weave*, I first wrote a single word, which evolved over time into this two-lobed arrangement with letterform influencing the shapes that emerge and weave through the center. Letterform always plays a structural part.

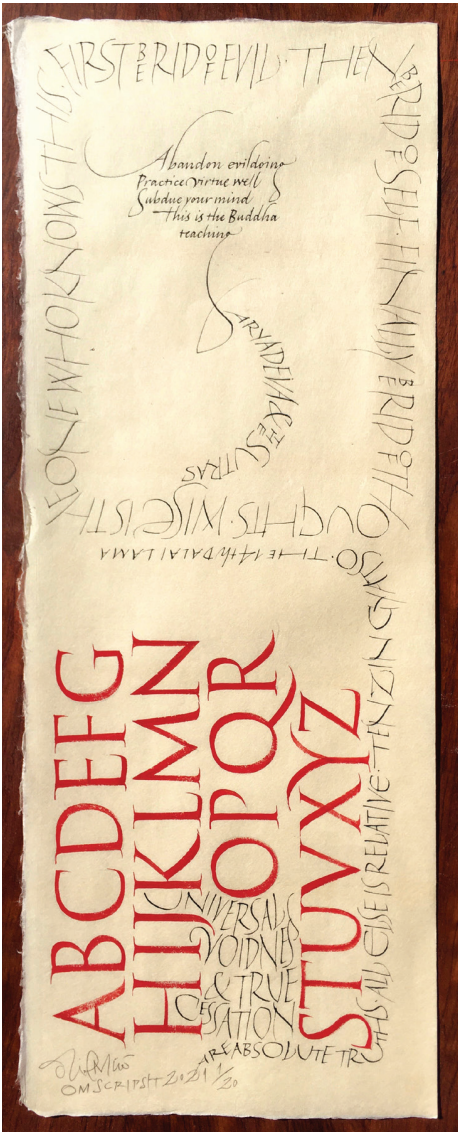


JANUS WEAVE 59 x 63" Acrylic on Fabriano Artistico paper 2017

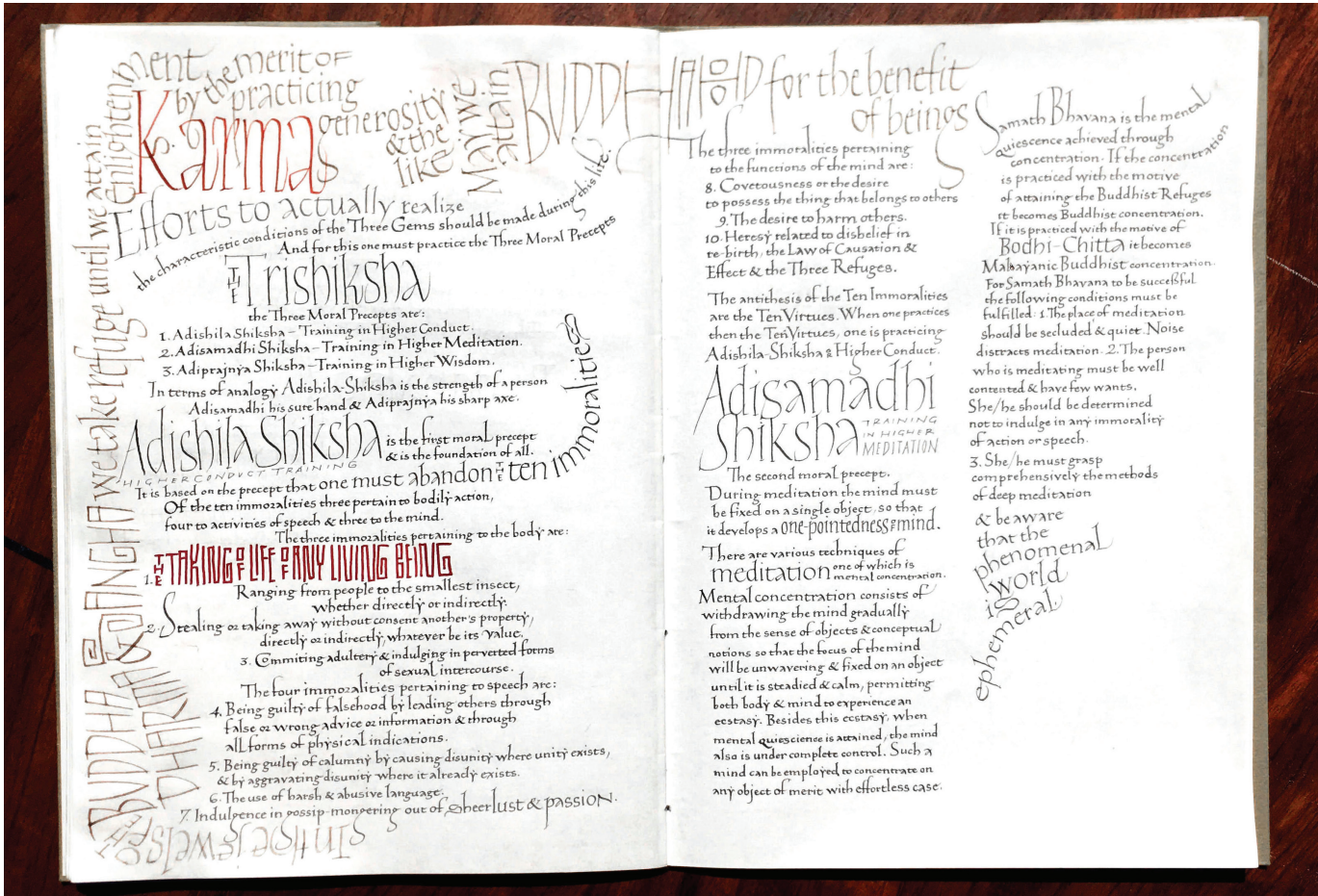
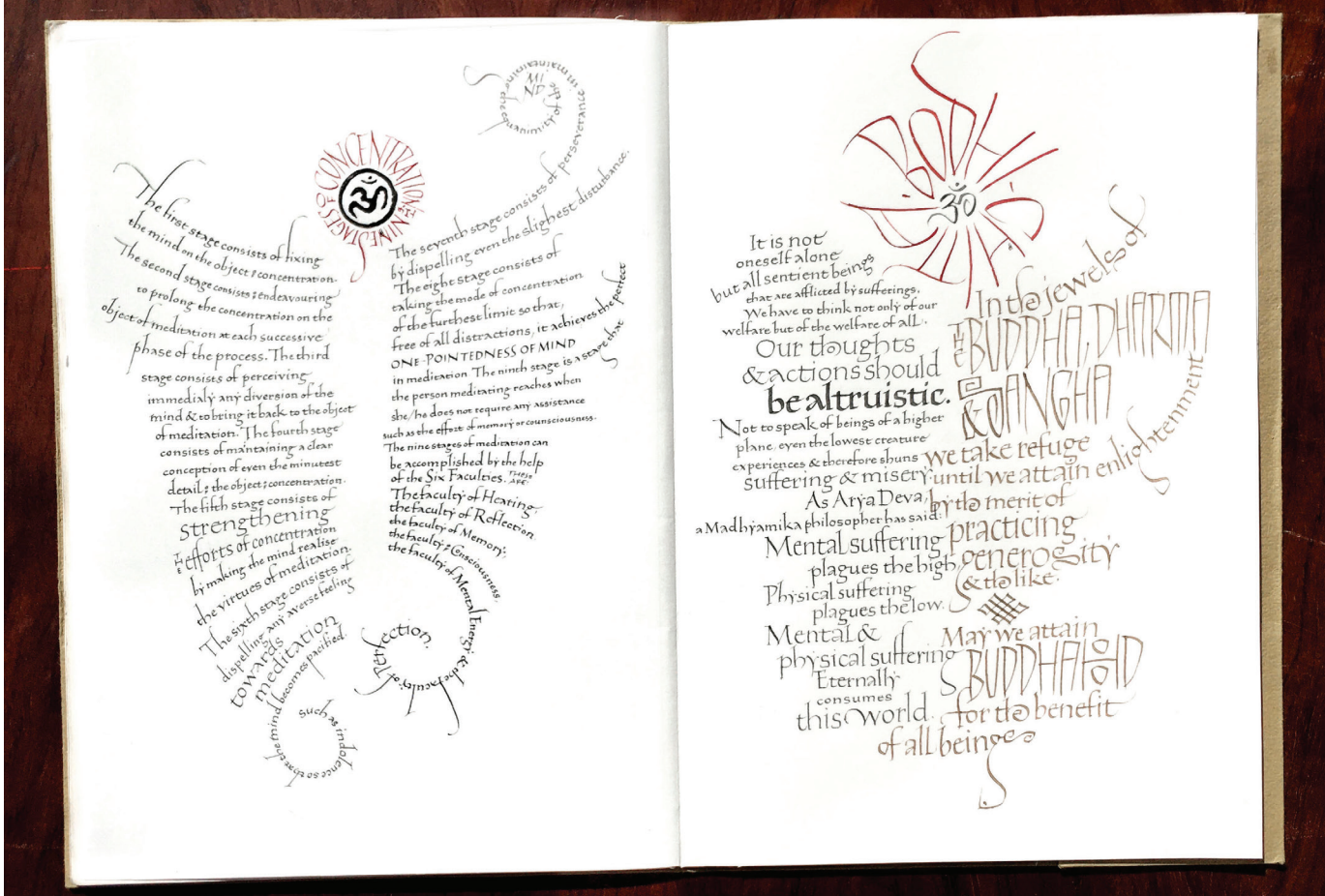


**ORIOl MIRó GENOVART // urimiro.com // @uri.miro**  
Calligrapher from Barcelona. I dedicate myself compulsively, passionately to calligraphy since 1994, combining professional work with teaching. In my second year as a graphic design student, I found a calligraphy magazine displaying an image of Rudolf Koch's gothics full cover. I got breathless and decided that I wanted to do letters like those. Nowadays I work and teach worldwide. On a lucky day I can write non stop, time flies and I dissappear, selfloss. Calligraphy is my passion, I cannot imagine a single day without writing letters.

I understand calligraphy in a dynamic way. There is no past, no present, everything is the same. I admire the past and use it, not following it in a romantic way. I try to carry the calligraphy heritage ahead of us. I have been working on sketchbooks, like calligraphy labs, for the past ten years. I am currently working in my Books of Meditations, copying Buddhist texts, as a contemporary monk could do. Meaningful and devotional, copying a text builds a strong bond between the soul and the hand. A hand that seems to be ruled by some external strength, the same pulse that wrote in stones, papyrus, codexs and so on. The present is the past and the future at the same time.



1. Hanji edition — 2020. Roman Capitalis alphabet and texts from the Sutras. Chinese stick ink, handmade cadmium watercolour, flat brush and metal nibs on korean hanji handmade paper. 65x20 cm approx.  
2. Spiral #2 — 2019. Watercolour, gouache, chinese stick ink and 24K gold leaf on paper. 50x50 cm approx.  
3 & 4. The Book of Meditations — 2022. Chinese stick ink, handmade cadmium watercolour and metal nibs on paper. Open spread 42x30 cm approx.





# SMED: Writing by Hand

Our association *Scrivere a Mano nell'Era Digitale* proposes to innovate the teaching of handwriting by applying the guidelines of *Scrittura Corsiva*, a project devised by Monica Dengo with the participation of Laura Bravar and then developed by SMED.

By Daniela Moretto\*

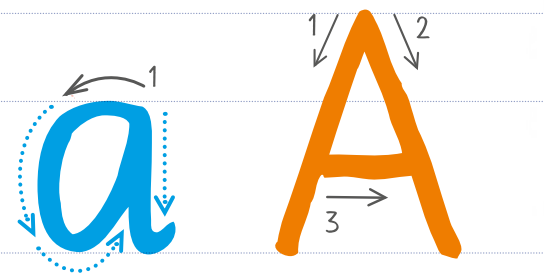
## Scrittura Corsiva THE PROJECT

Aimed at a more child-centred and appealing approach to handwriting, the *Scrittura Corsiva* project is based on a) the italic-based handwriting model designed by Dengo, b) the introduction and subdivision of uppercase and lowercase letterforms into groups depending on their ductus and shape, c) the playful/artistic approach.

The adoption of the italic-based model is combined with a gradual teaching method that underlines the correct strokes and movement patterns necessary to produce and join letters in a cursive style. By the way, whatever handwriting model is taught, what truly matters is that it must be taught properly, with the right movements in conventional directions, according to a logical, step-by-step learning process, focusing on all the components of graphomotor skills.



### COME SI SCRIVONO LE LETTERE?



### I RITMI DEL CORSIVO



# in the Digital Age



### COME SI SCRIVE IN CORSIVO?



LEGATURA INFERIORE LEGATURA SUPERIORE



LA LEGATURA DELLE LETTERE CON DISCENDENTI



## THE ASSOCIATION

Among the steps that led us to found SMED in early 2015 in Venice, were the creation of the *Italica* font and the setting up of *Scritturacorsiva.it* (2012), the training course *Scrivere Come Disegnare*, the book *Le difficoltà grafo-motorie nella scrittura* (2014), and the masterclass *Scrivere a Mano nell'Era Digitale* at the Ca' Foscari University of Venice (2014 and 2016).

These experiences inspired our thoughts on handwriting at school as well as our teaching materials and educational activities. In order to promote a new focus on handwriting, SMED also collaborated with the Bologna Children's Book Fair in the conference *Handwriting in Children's Books* (2019), appeared in the afterword of Monica Dengo's *Leave Your Mark* (2020), and contributed to the publication of the ongoing international petition [Handwritingmanifesto.org](http://Handwritingmanifesto.org).



\*Daniela Moretto is the current president of SMED and also a co-founding member along with Laura Bravar, Daniele Capo, Barbara Deimichei, Monica Dengo, Caterina Giannotti, Massimo Gonzato, Maria Pia Montagna, Claudio Peressin, Kit Sutherland. Since the beginning she has been taking care of the design and production of SMED's teaching materials.

Websites  
[Scritturacorsiva.it](http://Scritturacorsiva.it)  
[Smed2015.it](http://Smed2015.it)

Socialmedia  
FB @smed2015  
IG @smedassociazione



## MARGARET MORGAN

Learned italic handwriting at school, studied graphic design and typography, learning calligraphy 'on the hoof' while earning a living, after leaving college.

Self-employed calligrapher, lettering artist and part-time teacher; author of four books on many different aspects of calligraphy, illumination and experimental lettering, including 'The Bible of Illuminated Letters' (translated into 6 languages) and 'Creative Lettering: experimental ideas for contemporary lettering', a teachers' resource book.

Examples of work reproduced in Letter Arts Review & The Edge (CLAS journal); other pieces held in private & public collections, including the Berlin International Calligraphy Archive.

Based in the UK, Fellow of Calligraphy & Lettering Arts Society (CLAS) and a Full Member of Letter Exchange. Loves to experiment with tools, materials & new letterforms, often first tried out while making greetings cards for family and friends.

margaret@thecalligrapher.co.uk  
www.thecalligrapher.co.uk



**Far left:** On a research trip to museums in Venice and Vicenza.

**Far right, top:** Crown of Thorns alphabet sampler. Raised gold, watercolour paints mixed with egg yolk on stretched vellum.

**Far right, below:** Sator arepo - letters drawn & painted in 3 colours of gouache and various mixes.

**Above, left:** If you will come - flat brush lettering in black gouache.

**Above, right:** 'Louise' - birthday greetings for a friend. Watercolour pencils.

**Left:** Quousque tandem - quote from Cicero. Letters freely written with pipette in opaque white gouache, accents in red gouache.

**Below:** Tonal 'prismatic' cut paper M.







Pat Musick

Calligraphy and lettering studies in Oregon, England, and Ireland, and intensive perusal of early Insular manuscripts and inscriptions inform her motley pursuits as an educator, independent scholar, and artist. Her articles and artwork have appeared in a dozen publications; artwork exhibited in six countries.

[musickstudio@gmail.com](mailto:musickstudio@gmail.com); [www.musickstudio.com](http://www.musickstudio.com)

### LETTERING IN GLASS FUSED TO METAL

Lettering, calligraphy, & typography respond to the meaning in texts; to intended function; to the particular qualities and limitations of given tools and media.

These pieces are responses to the expressive and design potential for lettering in glass fused to metal.



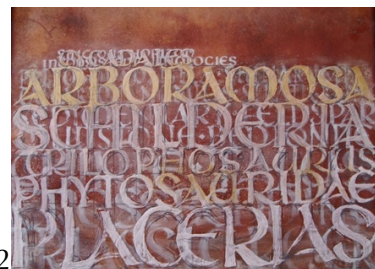
*A fresh and unspoiled, an old yet modern, an ancient but still living script full of charm.*

The words of Irish typographer Colm O' Lochlainn rendered in monoline sgraffito letterforms (scratched through unfired enamel) are drawn from those carved on early Irish grave slabs. The resulting lettering is slightly recessed, like that of the stone inscriptions. The lighter letters of "ancient living script" are from a typeface I based on an exaggerated counter shape of "a" in Insular majuscule calligraphy; the alphabet composition was designed for Briem's 60 Alphabets long ago.

An artist residency in Petrified Forest National Park, Arizona (USA) inspired experimentation with layered lettering to echo the park's layers of geology, paleontology, traditional cultures, flora and fauna:



1. Rough lettering layout for first layer (geology terms) sketched in marker, then written over with quill or brush; powdered enamels (glass) dusted on, the letters dried, rough edges trimmed; fired at 1450 F/ 788 C, cooled; the process repeated.

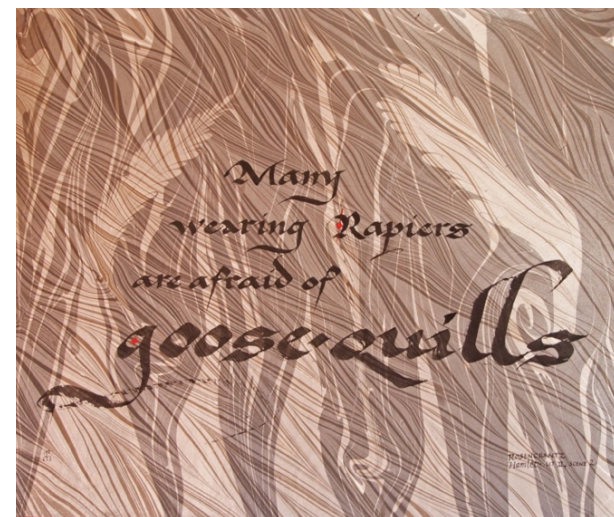


2. Second layer of lettering applied (palaeontology/palaeobotany terms)



3. Several more layers and firings: words in Hopi and Zuni languages related to this landscape; animal and plant names; local petroglyphs; color overlays for landforms.

### SHAKESPEARE COLLABORATIONS



*Many wearing rapiers are afraid of goose-quills.*

--Hamlet



*Monster, I do smell all horse-piss,*

*at which my nose is in great indignation.*

--The Tempest

Papermaker/marbler/letterpress printer Tom Leech and I have collaborated on Shakespeare series for years. Together, we choose quotes; Tom makes and marbles the paper, interpreting the sense of the words in his designs. I add lettering in ink, gouache or acrylic, sometimes freely written, others drawn, in response both to the words and to Tom's designs. I never know what Tom will do until I receive his papers. Some use historic designs in marbling and letterforms. Sometimes Tom's designs (using traditional marbling techniques, sometimes including masking or over-marbling) present contrast, color, or composition challenges to which the lettering/calligraphy is adapted. Inevitably, some are more successful than others, but there's no shortage of creative stimulus, and it's great fun.



*Who's there?*

---Hamlet



*'Tis the times' plague,  
when madmen lead the blind.*

--King Lear



*The web of our life is of mingled yarn,  
good and ill together.*

--All's Well That Ends Well





## John Neilson

Lettercarver. Trained as a calligrapher, then as a lettercarver with Tom Perkins. Have worked as lettercarver and lettering designer in north-east Wales since 1992. Am a member of Letter Exchange and have edited their journal *Forum* since 2003.  
email@jneilson.co.uk.

The two pieces here refer to parallels between music and lettering and some of the desirable qualities, as I see it, common to both.



Giraldus on Music 2. Welsh slate  
162 x 578 x 12mm, 2018.

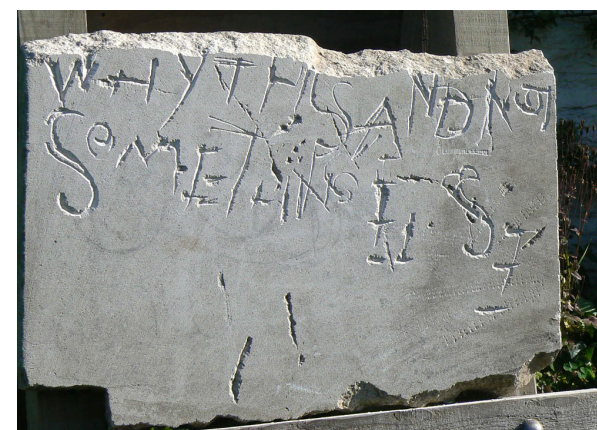
The text, by Giraldus Cambrensis (Gerald of Wales), is part of a description of the playing of traditional music, and translates as 'with smooth unevenness, with discordant concord.' These words appear in a couple of paragraphs on how the Irish played music, in Giraldus's *Topographia Hibernica* (*The Topography of Ireland*) of 1188. Then, 'to save time' as he put it, he repeated exactly the same passage to describe Welsh music making, in his

*Descriptio Kambriae* (*The Description of Wales*) of 1194.

I don't know if Giraldus was right to imply that Irish and Welsh music were in those days identical, but this notion that both harmony and discord, smoothness and roughness, are desirable in music and, indeed, not contradictory, appeals to me greatly. The grit is needed to make the pearl. The same is surely true for most art, including lettering.



And in case you were wondering, I do recommend occasionally carving with a blindfold on. This was the result one summer some years ago in Knucklas, Powys.



*The Same Tune*, Herefordshire red sandstone,  
2 pieces each 1500 x 200 x 70mm, 2017.

The text 'the same tune is never the same tune twice' comes from a marvellous little book by the Northern Irish writer, poet and musician Ciaran Carson called *Irish Traditional Music*. I wrote to Carson to ask his permission to use his text in two upright stones – same text on each but no letter quite the same – and he replied with just two words: 'Absolutely. Absolutely.'

This piece and *Giraldus* went into a lettering exhibition at Ruthin Craft Centre, N Wales, from October to January this winter. Sadly, on the day I was delivering the work to Ruthin, I learned that Ciaran Carson had died just a week before, at the age of 70.

The photo on the left shows *The Same Tune* at the Lettering Arts Centre at Snape Maltings, Suffolk, where there were two exhibitions in 2017 with a musical theme.







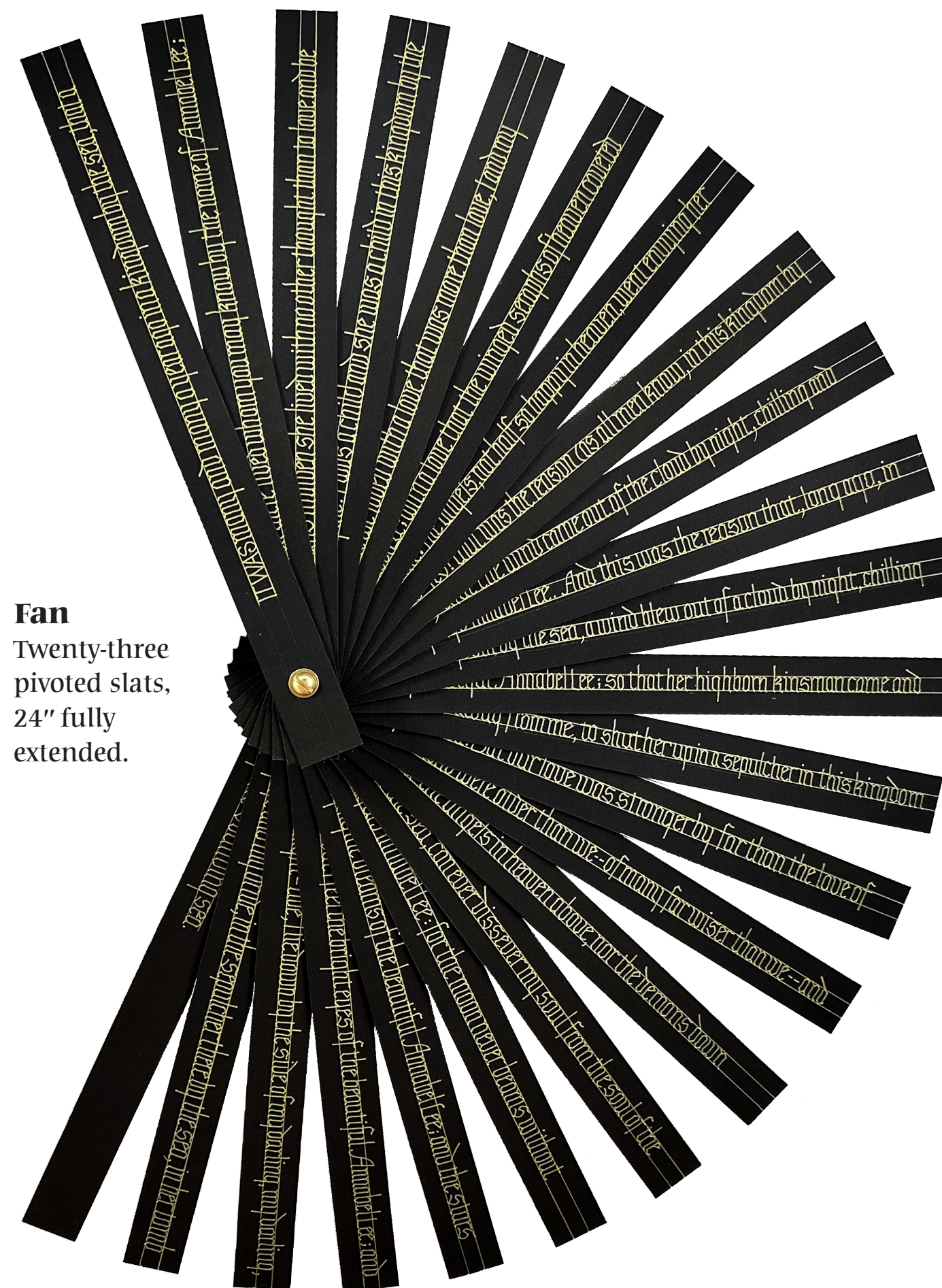
## Deanna Nim

PO Box 1416  
Depoe Bay OR 97341  
falada1@mac.com

### Recurrent theme

Annabel Lee, lyric poem by Edgar Allen Poe, was published two days after his death in 1849, lamenting the passing of a very young and beautiful girl.

A side effect of the simple binding is a staircase descending.



### Fan

Twenty-three pivoted slats, 24" fully extended.





**Mark Noad**  
London

Over my career as a professional graphic designer I've learned much and worked for fantastic clients alongside some of the very best in the business. But my involvement with the wider lettering community has been truly life changing.

In recent years I've had the opportunity to do many things I hadn't considered before. Experience lettercutting and letterpress printing taught by the finest exponents of those arts, participate in talks and exhibitions as well as curate ones of my own, build a mad musical sculpture and direct a short film.

Not least I had the privilege of being the Chairman of Letter Exchange for six years culminating in curating and organising the 30th anniversary conference. I am now a Trustee of the Lettering Arts Trust where our aim is to inspire people about lettering, while equipping letter-carving artists with the skills they need for now and the future.

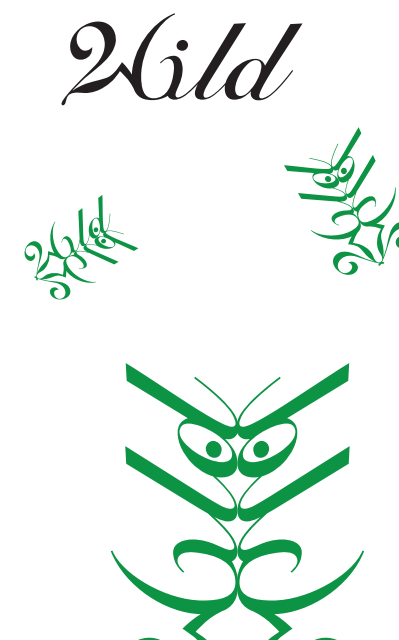
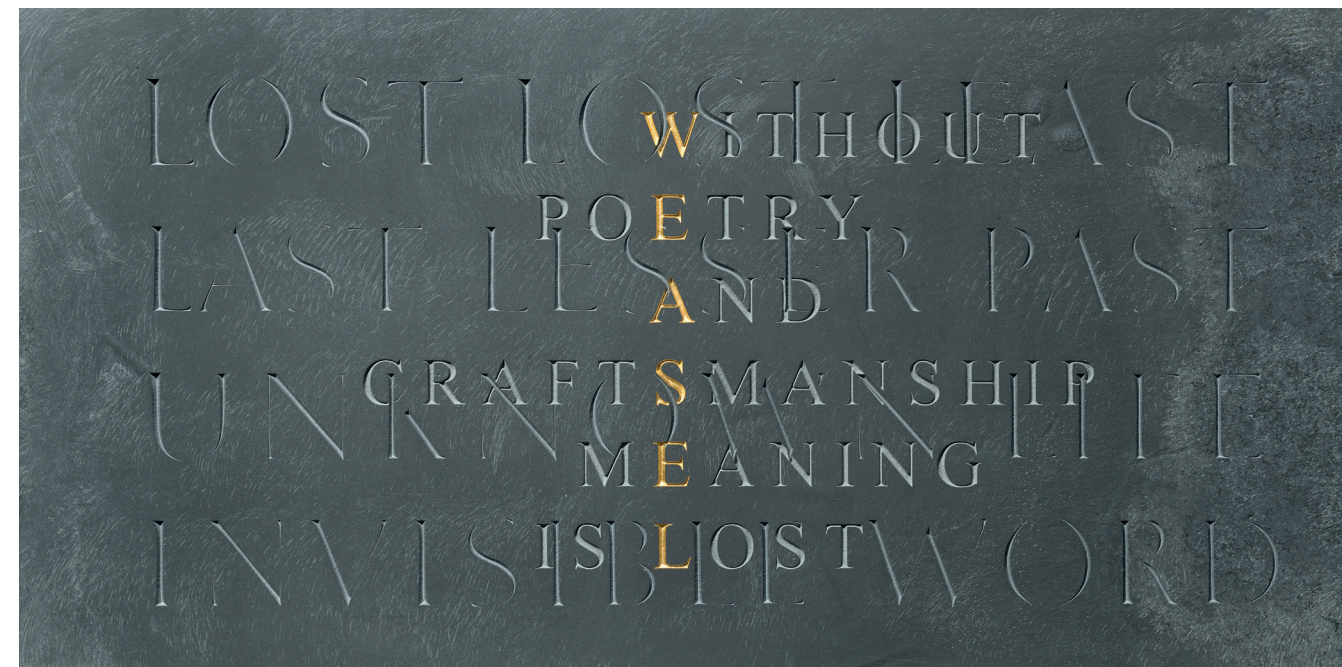
This shift in perspective from producing work for clients to producing things for a wider audience has been liberating. The people I've collaborated with within have been inspirational and I look forward to future projects whatever they might bring.

[www.marknoaddesign.co.uk](http://www.marknoaddesign.co.uk)  
[mark@marknoaddesign.co.uk](mailto:mark@marknoaddesign.co.uk)



This page  
Top: branding and programme for the Letter Exchange 30th anniversary conference. Middle: catalogue, rock and visitor wall from my *Rock Paper Pixel* exhibition. Bottom: custom wood lettering originally for the LX 30th conference then included in *Rock Paper Pixel* (with Will Hill).

Opposite  
Top: *Weasel* for the Lost Words exhibition (with Michelle de Bruin). Middle: *Onomatopoeia 1* for the Orchestra of Letters exhibition. Bottom, from left: short-listed entry for the Dezeen Post-Brexit Passport design competition. *Amphitrite: Queen of the Cs* for the Nereids exhibition. Logo and beastie for the *26Wild* project.







Izzy  
Pludwinski

Calligrapher, teacher and author of  
*Mastering Hebrew Calligraphy*  
[www.impwriter.com](http://www.impwriter.com)

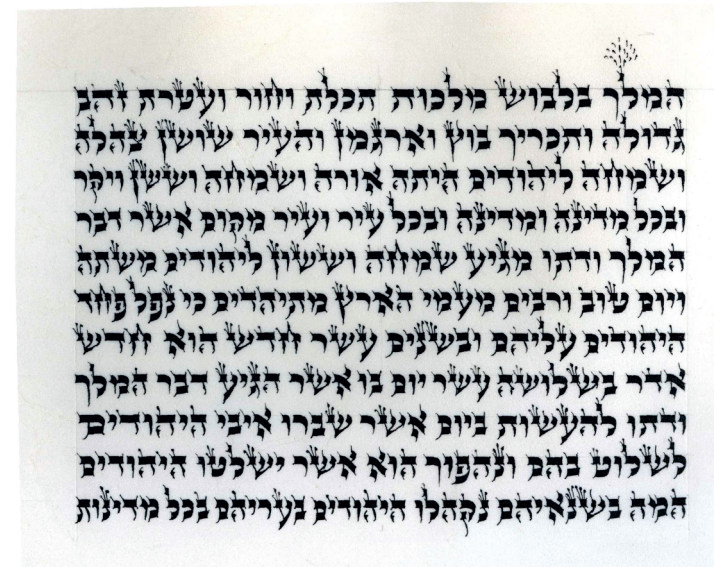
## Playing with Hebrew

I started my calligraphic career as a Sofer STaM—a religious scribe writing the sacred artifacts used in Jewish ritual, such as the megilah on the facing page.

At some point in the early 80s I was exposed to the wider world of calligraphy as an art form and was dazzled by the works of prominent international calligraphers. At the same time I felt stifled somewhat by the limited repertoire of the Hebrew calligrapher which was more or less based on variations of the Hebrew square script. Thus began a long period of experimentation with the Hebrew letter form, which led me on several different and unexpected paths—from font design to zen-influenced abstract Hebrew calligraphy. What made these paths especially interesting and important to me was that they paralleled the ever-changing spiritual paths and relationships I had with the Jewish texts I so much wanted to express. It has been this ongoing challenge of finding these “right” expressions that has kept me fascinated and involved with the Hebrew letter.



*Man Must Renew Himself Constantly.*  
Abstract Hebrew calligraphy



One column of a 38 column  
Megilat Esther scroll



*Moshcheini (Draw me after  
you and we will run).*  
from the Song of Songs.

"שיר"

אֶשְׁכַּח הַכֶּפֶר דִּדְדִּי אִי בְּכִרְמִי יֵין גָּדִי :  
הֵנָּה יֶפֶה רִדְדִי הֵנָּה יֶפֶה יֵינֶיךָ יוֹנִים :

The font “Shir”



# Calligrafia

## CHIARA RIVA



Chiara Riva is an Italian calligrapher, teacher, and graphic designer. Fellow of the Italian Calligraphic Association (ACI), she has been teaching classes under the umbrella of several calligraphic organizations in Italy (ACI, Tipoteca), France (Barbedor), and online (The Gentle Penman and Society of Scribes). Her work has been published in *Alphabet Magazine*, *Letter Arts Review*, and *The Speedball Textbook*, and she has a wide range of clients. Her portfolio varies from packaging to visual communication, including expertise in publishing and services for the fashion sector. IG: [www.instagram.com/chiar.riva](https://www.instagram.com/chiar.riva)



Life is tough  
My darling  
But so are you

Quote: Stephanie Bennett Henry, 2018

### ALWAYS HANDMADE

When I started, calligraphy was a way to meditate, giving me a good reason to step away from the computer and get my hands dirty with ink. I enjoy formal alphabets, but at the same time, I like to explore more expressive forms of calligraphy, especially cursive scripts.

The image of letters that can speak to people with their variety and originality is what I love the most. I look forward to seeing how my experience will make my letters livelier with a design that reflects the meaning of the words. And even if different media are used, and the final image can be, at times, computer-generated, my works are always handmade.



1. Book titling, 2019

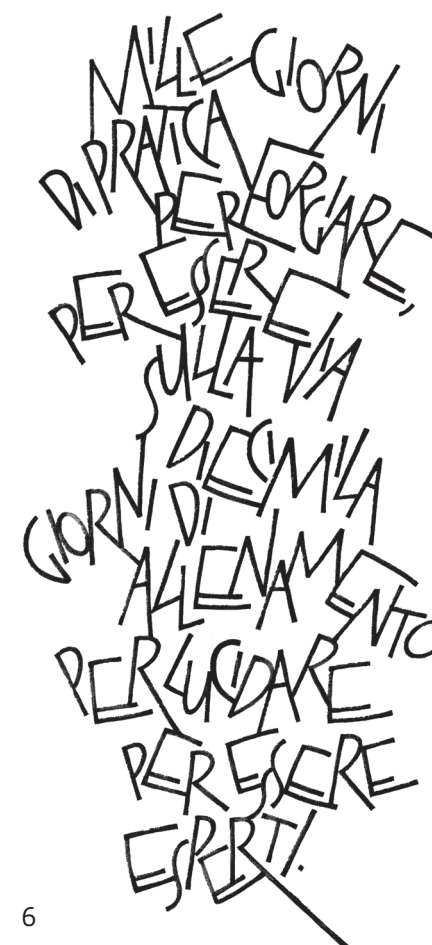
2. Quote: M. Clarke, 2021

3. Ruling pen demo, 2020

4. Wall calendar titling, 2021

5. Beauty: title for packaging

6. Quote: Miyamoto Musashi



6



M. C L A R K



5



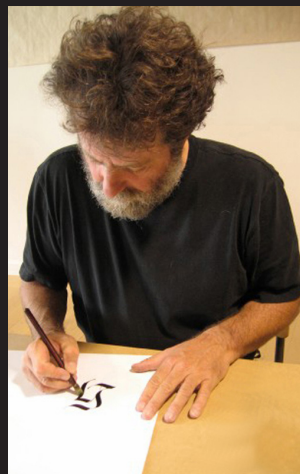
Pisano had a daughter, Jeanne-  
 Rachel (called  
 Ninette), who was  
 a year younger than  
 Lucien. Ninette  
 was petite and pretty,  
 and could throw a  
 rock as well as  
 any boy. She inspired  
 a love in Lucien &  
 profound that it  
 made him reach <sup>BREATH-LESS</sup>  
 with the need to pull  
 her hair and press  
 her passionate cheeks  
 to his work.  
 Lucien was relatively  
 sure that he would  
 one day have to take  
 her as his wife,  
 if only she could  
 be taught to be as  
 spiteful as his mother,  
 so she could properly  
 ruin his life.

CHRISTOPHER  
 MOORE

CARL ROHRS,  
 Santa Cruz, California,  
 rohrs@baymoon.com.

Calligrapher, former  
 signpainter, editor

of *Alphabet*, the *Journal of the Friends of  
 Calligraphy*, and designer / co-editor of the  
 25th edition of *The Speedball Textbook*.



I'm  
 Persuaded  
 of That.

SPEED-  
 BALL  
 TEXT-  
 BOOK



I love inspiration striking both at the outset of a project or  
 sneaking up later. Above: These letters were completely written  
 (& the quote was wrong) before  
 the inspiration, the 19th c. typeface  
 ARBORET (right), occurred to me.  
 The piece then became something else.

ARBORET

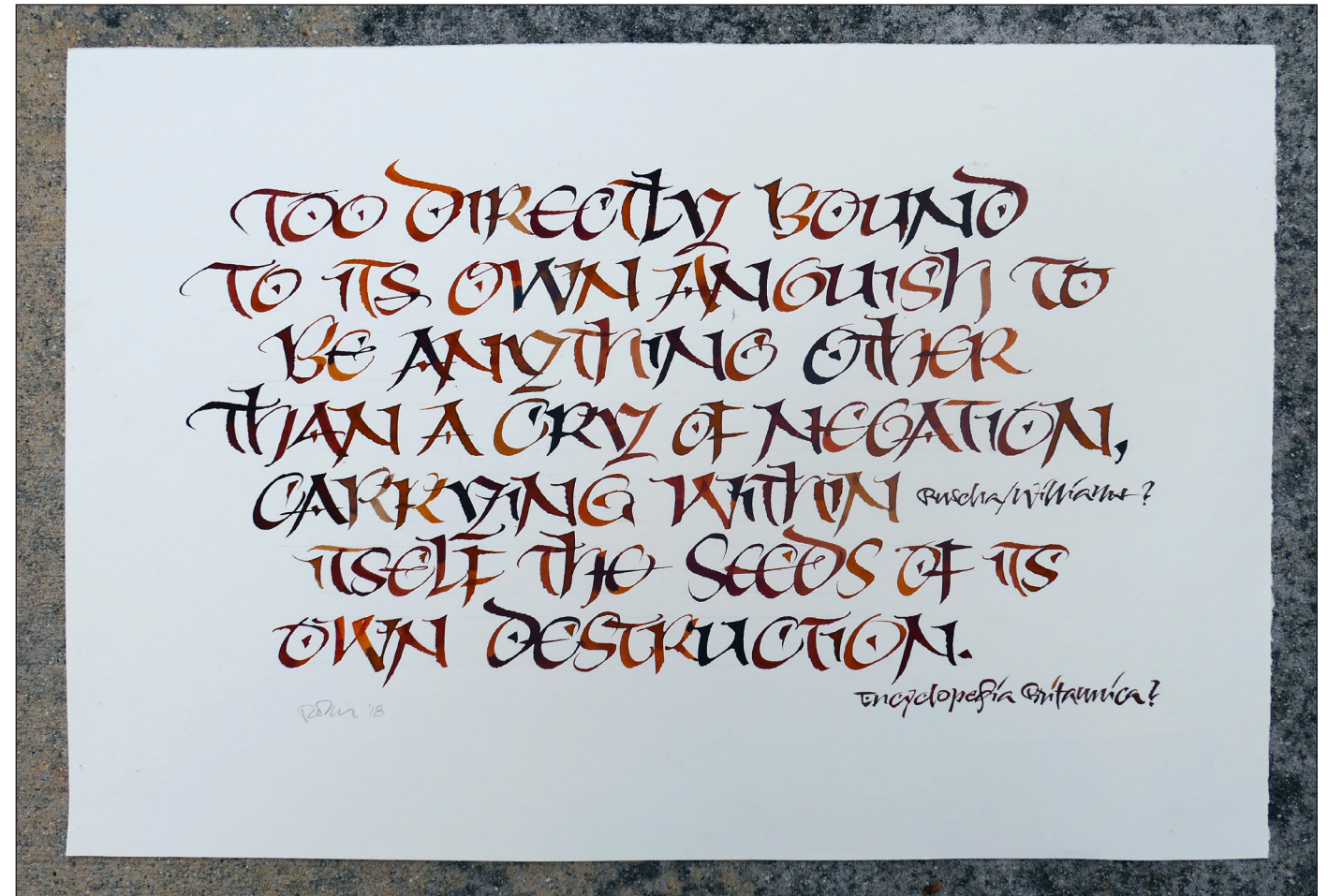
Below: The inspiration for these letters came from the work of  
 Madeleine Dinkel, Friedrich Poppl & Oldřich Menhart.  
 (This text typeface is Menhart's FIGURAL.)

Opposite left: I'm okay with my style changing to fit my  
 deterioration. My hand shakes now, so I'm writing larger &  
 looser. This piece is six feet tall.

Below & opposite, middle  
 right: I have always loved that ink  
 continues to make a mark of its

own even if all of the pen's width isn't touching the paper.

Opposite, lower right: I love that the brush loves  
 texture as well as strokes that sway.





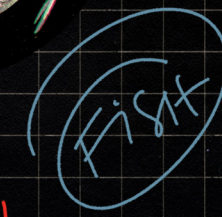


Born in Liverpool, Ruth studied for a Bachelors Degree in illustration at Newcastle Upon Tyne and went on to study a Masters Degree in hand drawn lettering, calligraphy and experimental typography at Central St Martins School of Art. Based in London, she has been freelancing for over 20 years, clients include Coca Cola, BBC, Virgin Records, Harper Collins, Marks & Spencer and Newsweek Magazine amongst many others.



THIS EXPERIMENTAL MARK MAKING INFORMS MY DIGITAL WORK AND IS AN ESSENTIAL PART OF MY CREATIVE PROCESS.

# SKETCHES



A large, handwritten word 'Saltwater' in a blue, cursive script is shown on a black background with a white grid pattern. The letters are thick and fluid, with some ink bleed-through visible from the reverse side. The word is written diagonally across the frame.

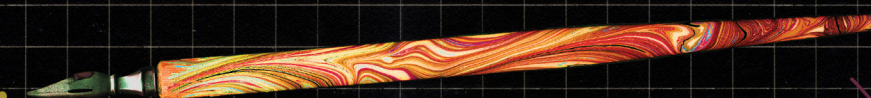
Saltwater  
Saltwater

Salt Water  
Salt Water

Saltnwater<sup>①</sup>  
Saltnwater

SaltnWater<sup>2</sup>  
SaltnWater

Salt Water. <sup>(5)</sup>  
Salt Water



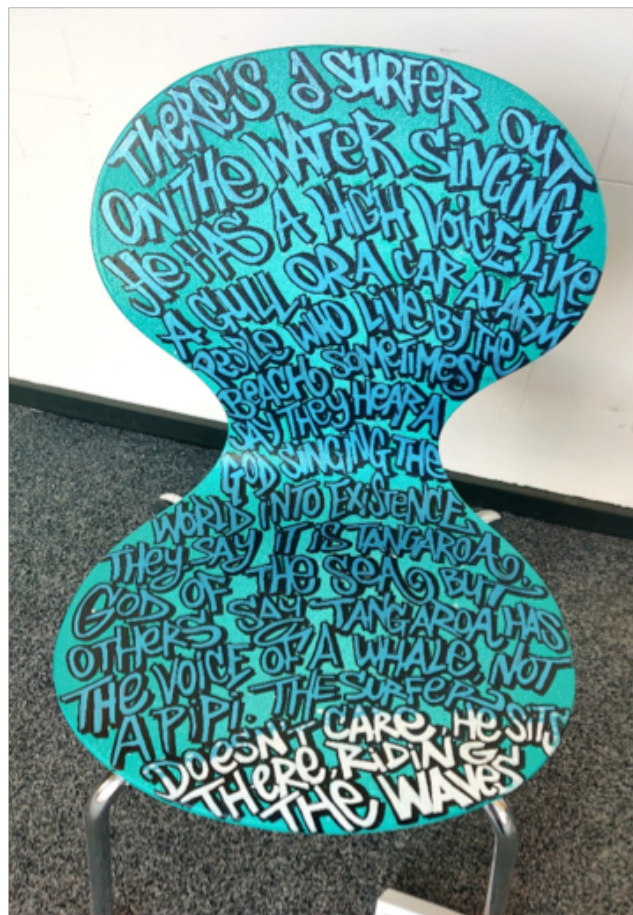




**Chock aka Claire Rye**  
Painter, graffiti writer and clinical art therapist.  
@pandas\_jams or @atfreshperspectives

## Colour and Flow!

Since moving from the UK to Aotearoa-New Zealand in 2015 I have been researching the use of graffiti in an art therapy context for mental health benefits and healing. I used graffiti when I was younger to express anger and pain. Over the last 10 years I have been able to heal from traumatic issues using graffiti as art therapy. I've made lots of friends and had a lot of fun painting on a large scale and in the community. This has enabled my reconnection to joy.



Laminate chair: poetry on everyday objects



Using graffiti lettering for self-expression, developing creative identity and quiet fun 😊



Graffiti Therapy/Expressive Writing, exploring layers of self-regulation using tagging, throws ups and piecing

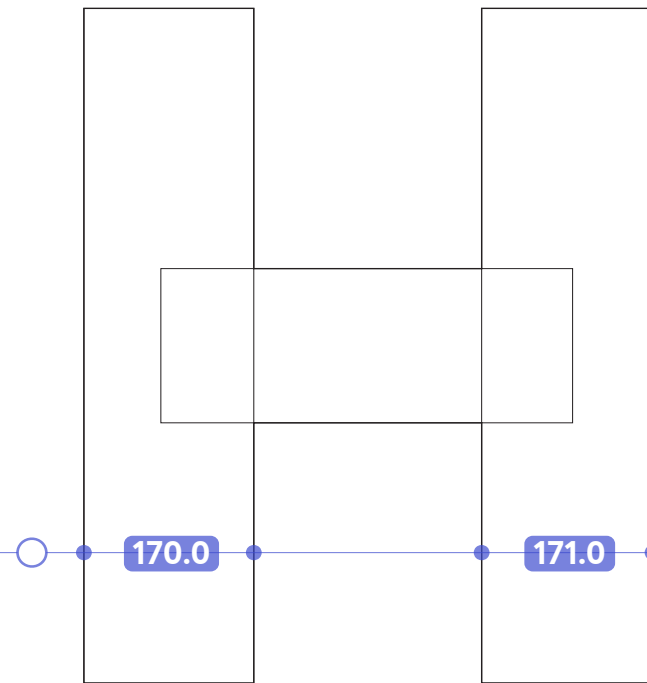


A large fast and loose painting which helps with full bodily movement and improved fitness.



# Béziars in Harmony

Or why you should stop worrying and love the bomb



*Small deviations caused by rounding errors in interpolation are unavoidable—but harmless.*

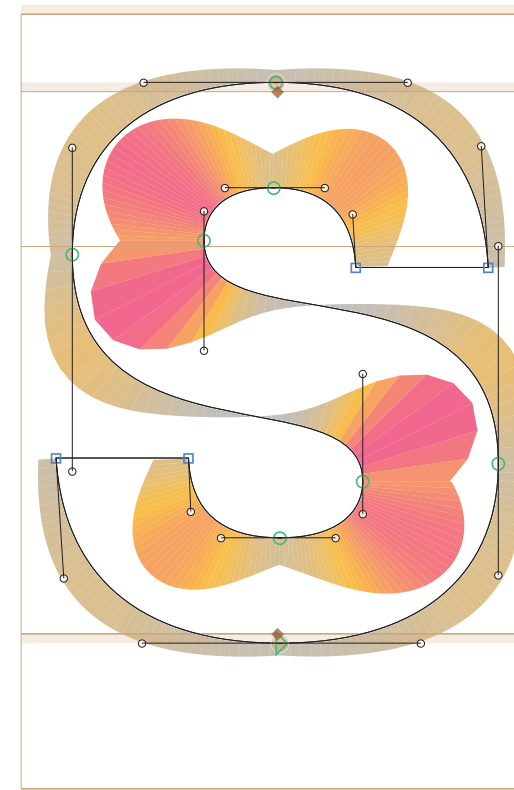
When I speak with fellow type designers, I am amazed about the amount of misconceptions about Béziars in our industry. Let's tackle some of them here. Brace yourself, it is going to hurt.

**A unit or two of differences in interpolation.** Sometimes the left stem of an H will round to 82 units while the right stem rounds to a thickness of 81 units. This happens frequently and lies in the nature of the grid rounding that happens in digital fonts. But honestly, who cares? It is a difference that is very unlikely to ever be displayed, and even if it gets displayed, it is practically impossible for anyone to spot. At a font size of ten points, a difference of one unit will amount to three thousandths of a millimeter. In fact, *any* rendering mechanism will apply distortions much greater than that. Plus, in the not-so-unlikely case that hinting is applied, small differences like this are evened out anyway.

**Syncing curvature between two consecutive curve segments.** Essentially there are three ways of establishing mathematically pristine continuity between two curve segments. Just so that we are on the same page, a 'curve segment' is the sequence of on-curve node, two Bézier control points (a.k.a. 'handles') and another on-curve node after that. You may have heard about this as 'G2 continuity', and if you have brushed it off as unimportant, because 'as a designer, you know better', you are being arrogant—and dead wrong.

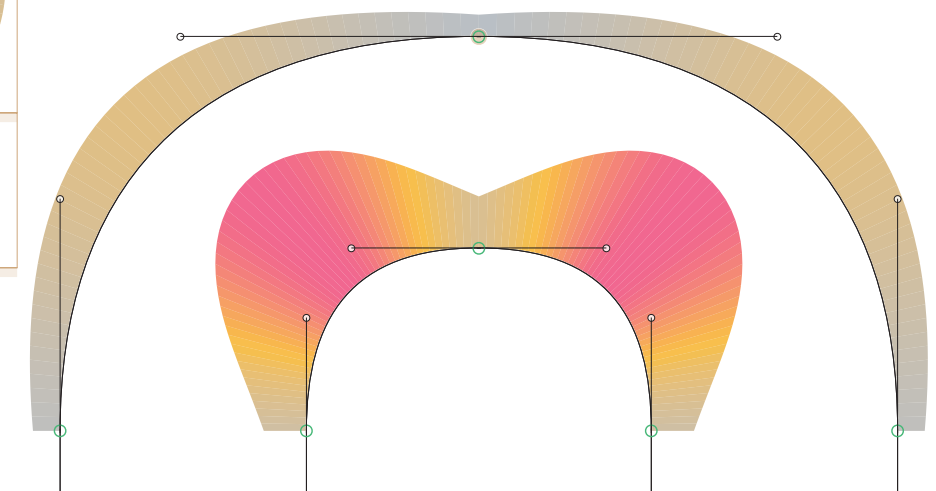
Like, stupidly wrong. Let me get this straight, you have had no problem with other forms of continuity, like the blue on-curve nodes in Glyphs, or any node shared between any two segments. As soon as you connect any two segments two a path, you are establishing something called 'Go continuity', and, yeah, it is the software doing the connection, not you. And every time you double clicked that blue node in order to turn it into a green node (a 'smooth' curve connection), you have been relying on Glyphs (or whichever second-rate font editing software you have been using instead, ha ha, that's right, I'm biased) to achieve 'G1 continuity', meaning that the path before and after the green point is facing in the same direction. That's right, you did not align those handles, it was the software doing that for you, but it is what you wanted. Every extremum point you have in your designs, you had the software making sure it was actually a smooth connection.

Now you are bitching about G2 continuity? Seriously? It is just making sure that the curvature before and after the green point is the same, or in other words, have a smoothly, continuously curved shape without stupid bumps in it. Do you want to take credit for properly connecting two curve segments? Well, don't. Or stop right now. Because it can actually be calculated. Ask any of your mathematically inclined friends about what a second derivative is, because *that* is what you have been claiming credit for all those years, congratulations. And I have bad news for you. If you have been citing this as



*Continuous curvature between consecutive curve segments is a good thing. Insisting on ugly bumps as design choice is stupid in the very most cases.*

*There is no good reason for avoiding harmonisation of curvatures between interior and exterior curve segments.*



your unique selling proposition, you have just been automated away. There are three easy ways, two of them completely free and automatic, to achieve G2 continuity: (a) move the green node to an ideal position, (b) move the surrounding handles to an ideal position, and (c) do a bit of moving on both until it's perfect. If you are a Glyphs user, look into plug-ins called (a) 'Green Harmony' and (b) 'Grey Harmony', which are freely available and one-click installable in Glyphs' built-in *Plugin Manager*, and of course (c) Tim Ahrens' ingenious 'Remix Tools', which cost a bit of money but they are worth every cent. If you are not a Glyphs user, go back to worrying about shifting your points by one stupid unit and think you're significant. Yeah, you're really great. But do me a favour, stop reading this text right now.

Okay, are we left with the people who care about doing a good job? Good. Here comes the next blow to your designer ego. Ahem, have you been carefully pulling those handles on curve segments? What a waste of time, stop with that right now. All you need to take care of is the general curvature with the *Fit Curve* palette, then its continuity with adjacent segments, and then ... no, wait, that's it already. Curve fitting and harmonization.

**Inside-outside harmony.** Well, not quite. There is indeed a little more to it. And it is syncing the curvature of interior countershape curve segments to their counterparts on the opposing, outer edge of the shape. This is not some weird

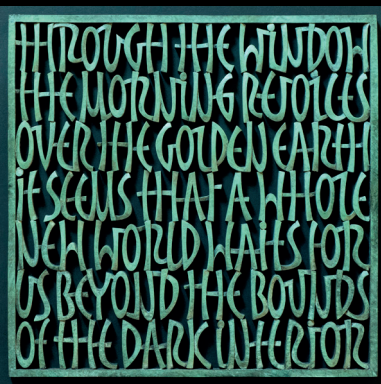
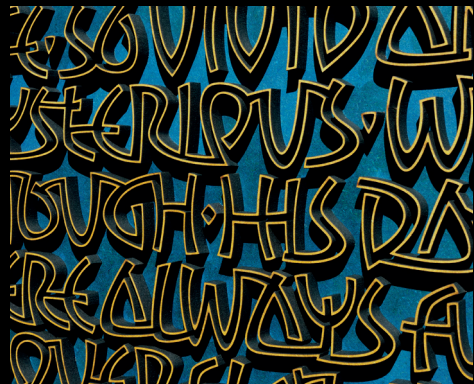
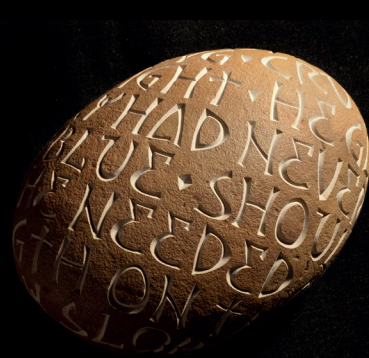
theory detached from reality, this is how every stroke works. Literally every stroke, does not matter which calligraphic tool you are using, or which world script you are writing, it is a general truth for any curved shape that has an inside and an outside. So, any letter shape, basically. Now here is the dirty truth. Ready? The inside curve needs a higher relative curvature (i.e., higher *Fit Curve* percentage) than its corresponding outer curve segment. No magic, no artsy fartsy 'oh I'm such a great designer and can feel it', no, it's plain math. Sad to be the one breaking it to you.

Okay, before it is going to get more painful, I'll stop here. If you're up for it, go visit [glyphsapp.com/learn](https://glyphsapp.com/learn), look for a tutorial called 'Harmonization', and dive deeper.

*Viennese typographer Rainer Scheichelbauer works for Glyphs and Schriftlabor, teaches type design, designs and produces typefaces, and writes Python scripts as well as nasty articles like this one. If he has not provoked you to tearing this Briem report to pieces, he has failed. (Sorry, Gunnlaugur, I tried my best, but the youth nowadays is so apathetic.)*

*Typefaces in use: Carole Serif and Lawabo by Schriftlabor. Curvature visualisation by Jan Gerner's Speed Punk plug-in, screenshots taken in Glyphs.*





Robbie Schneider - Sculptor

A text only becomes apparent when it alights in material form. If words are important enough to justify the labour of transformation from thought to physical expression, form, medium and language need to be carefully chosen and wrought to arrive at a single, truthful entity, to reveal their message.

[www.robbieschneider.co.uk](http://www.robbieschneider.co.uk)







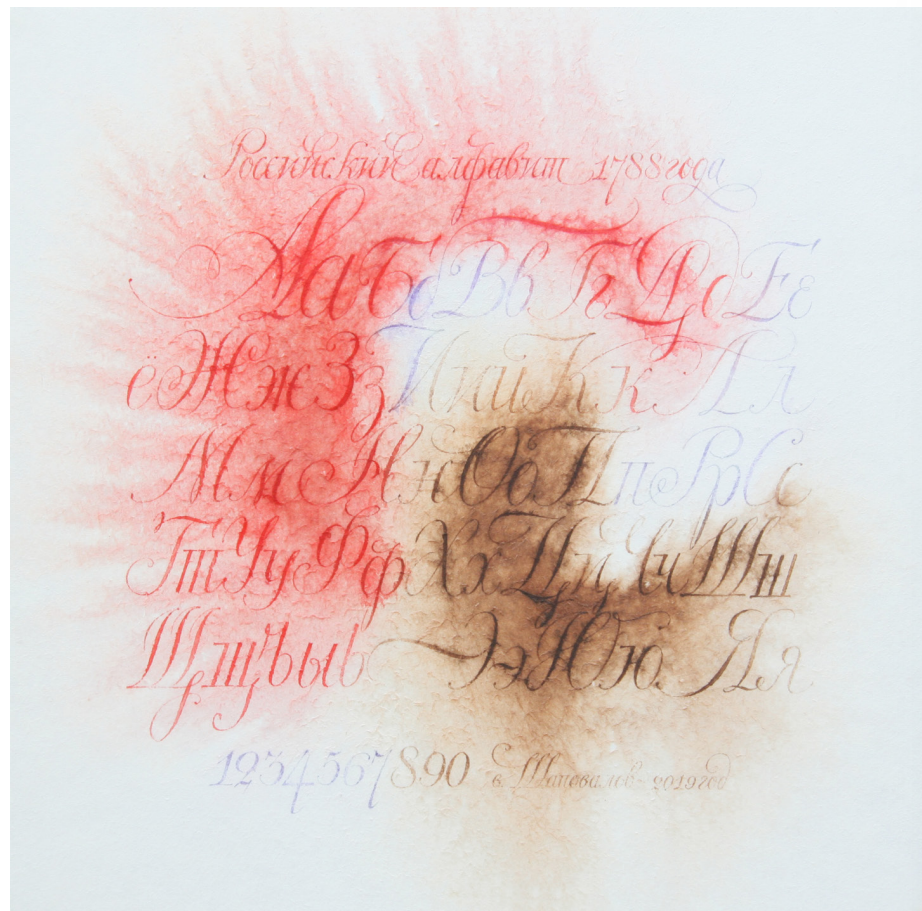
From Russia with love  
**Vitaly Shapovalov**  
 calligrapher, artist  
 <vsh60@list.ru>

## Letters and illustration in harmony

A watercolour brush can be a magic tool. Take it in your hand, and it will write almost by itself—and the way you want. My deepest bow to the kolinsky weasel (mustela sibirica) that gives us the greatest sable brush in the world.

### Brush calligraphy echoes watercolor painting

To me, it makes the connection closer and more organic. It allows me any shade of color, tone, size and pressure of the main stroke. It responds easily to any movement. Such calligraphy can be easily washed and made slightly visible if the general composition requires it.



*Russian copperplate model of 1788, an interpretation*



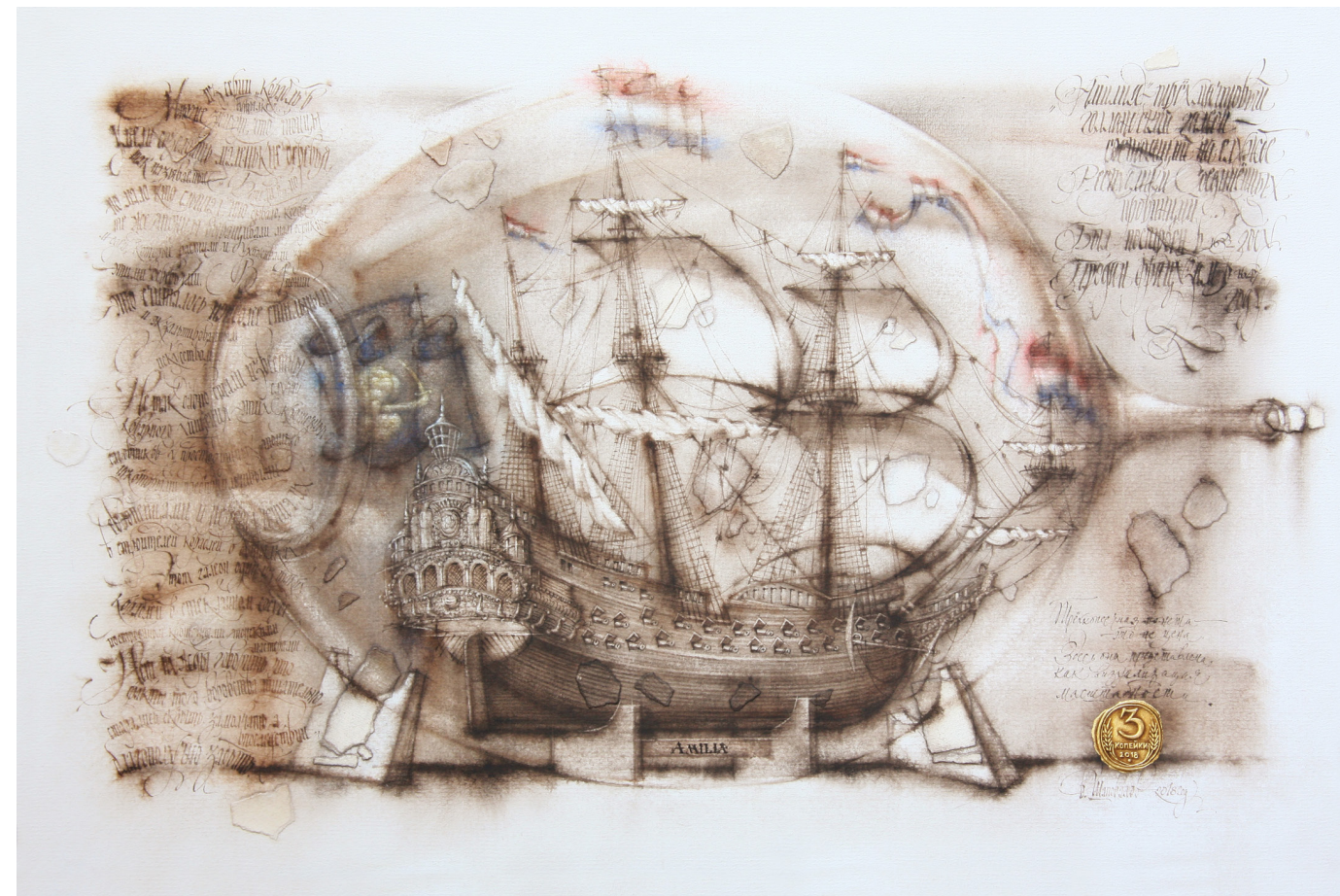
*Herbarium. Poppy*



*The book of Genesis. Eve*



*Shakespeare's 94th sonnet*



*Ship in a bottle*





Born in 1964 in Rotterdam, Netherlands. Studied at the Rotterdamse Grafische School (school for printing and graphic arts) and finished his study of graphic and typographic design at the Royal Academy of Arts in The Hague. In 1986, Elmo attended a workshop in France with Claude Mediavilla and considers this his start on the path of calligraphy. He has also taught calligraphy at a post-graduate course type design at The Royal Academy of Arts in The Hague. After graduating from the Academy, he worked as a freelance type designer and graphic designer. Elmo teaches workshops worldwide. He has exhibited calligraphy in Belgium, France, South Korea and the Netherlands and has also had work selected for several different publications. His work can be found in different collections, like the Richard Harrison Collection in San Francisco (USA), Berliner Sammlung Kalligraphie (Germany), and Museum Meermanno, The Hague (Netherlands). He likes to investigate the differences and similarities between calligraphy and painting.



E.

Art  
is beauty,  
the perpetual  
invention  
of detail,  
the choice  
of words,  
the exquisite  
care of  
execution

Elmo van Slingerland

Doelenstraat 17

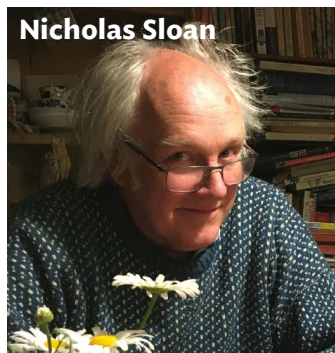
2801 PW Gouda The Netherlands

[www.elmovanslingerland.com](http://www.elmovanslingerland.com)

+31 6 3650 89 69

THÉOPHILE  
GAUTIER





**Nicholas Sloan**  
 Born Dorset UK 1951, Courtauld  
 Institute of Art 1973, assistant  
 to David Holgate 1974, self-  
 employed letter-cutter and  
 occasional letterpress printer  
 from 1977.

My modus operandi has evolved only slightly since the 2012 Briem Report. Letter design still starts with pencil and paper, but unrefined pencil drawings are soon moved into Glyphs where the real work begins. The principal lesson I have learned in the last 10 years is the futility of designing letters in isolation. This was always pretty obvious, but the transition from Illustrator to Glyphs has made it much easier to see every letter of an alphabet in multiple contexts, and to honour the maxim that words take precedence over letters. At the end of the process, these carefully scrutinised shapes still get redrawn by the chisel when they will be influenced by the stone and my variable mood and competence.

I am still an incremental designer not a virtuoso draughtsman—a matter of fact and not of choice. Pennies sometimes take a long time to drop, but the feel of an eventually dropping penny is a joy. I take a sensuous delight in precision. I like to capture the distillation of a shape within very close bounds, though the final manifestation may (and perhaps should) be irregular and various.

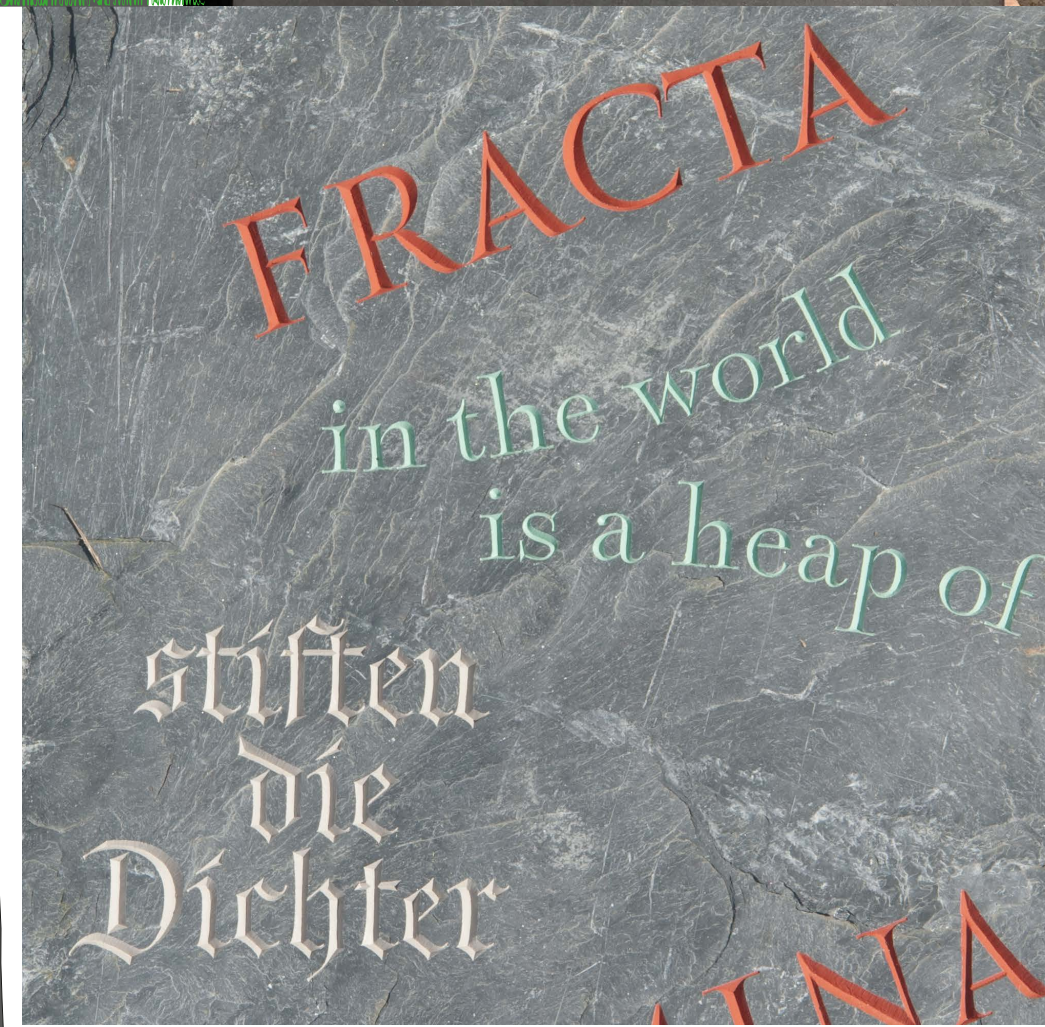
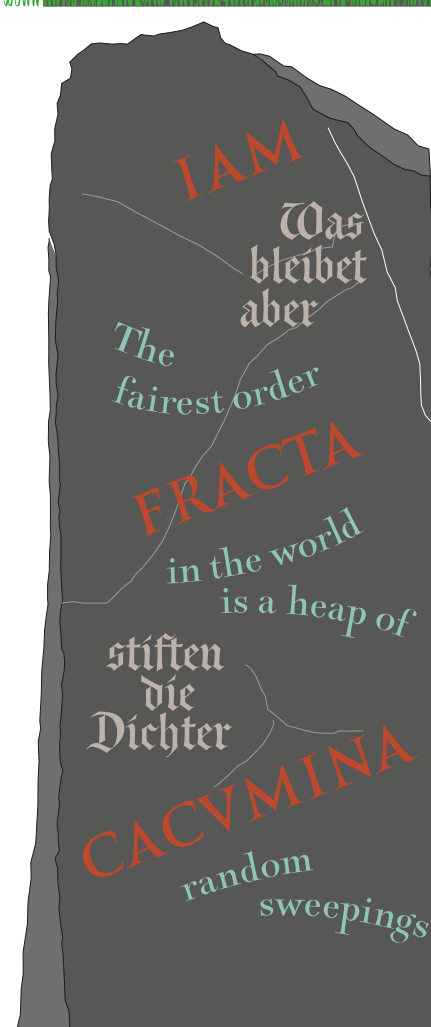
No captions—if you want to know more, drop me a line  
[nick@curloadfarm.co.uk](mailto:nick@curloadfarm.co.uk)

abcdef  
 ghijklmn  
 opqrstuv  
 wxy&z

abcdef  
 ghijklmn  
 opqrstuv  
 wxy&z



Oh! I have slipped the surly bonds of Earth  
 and danced the skies on laughter-silvered  
 wings. Sunward I've climbed and joined the  
 tumbling mirth of sun-split clouds and done  
 a hundred things you have not dreamed of  
 —wheeled and soared and swung, high in  
 the sunlit silence. Hov'ring there, I've chased  
 the shouting wind along and flung my eager  
 craft through footless halls of air...  
 Up, up the long delirious burning blue, I've  
 topped the wind-swept heights with easy  
 grace, where never lark or even eagle flew—  
 and while with silent, lifting mind I've trod  
 the high untrespassed sanctity of space—put  
 out my hand and touched the face of God.



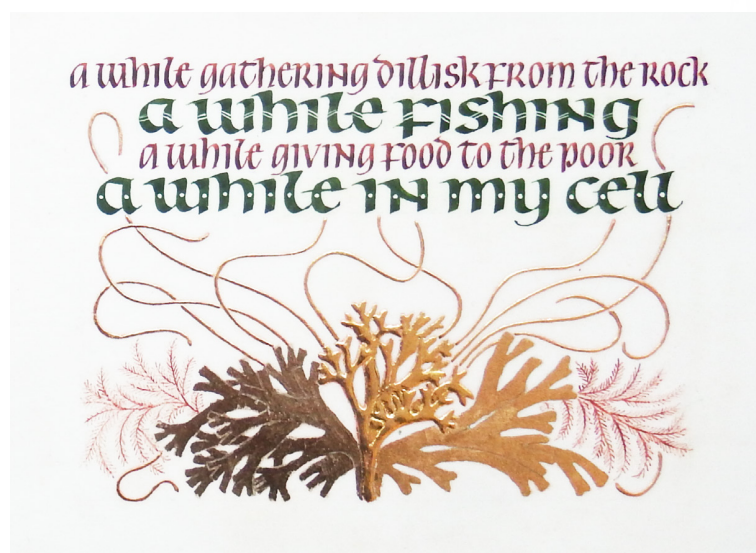




**CATHY STABLES**  
 is a freelance calligrapher  
 based in Southern England.  
 She trained as a Graphic Designer  
 at Exeter College of Art with David  
 Harris, specialising in Lettering and  
 Typography and graduated in 1978.  
 She is a Fellow of the Calligraphy and  
 Lettering Arts Society (CLAS) and of  
 the Society of Scribes and Illuminators  
 (SSI).

My work, both personal and  
 commissioned, usually in-  
 volves gilding and sometimes illu-  
 mination, illustration and heraldic  
 art. I love the process of traditional  
 gilding - the tools, techniques and  
 materials that scribes have been  
 using for centuries. I particularly  
 like the effect of raised and flat  
 gold together. I take inspiration  
 from historical manuscripts, and  
 also from whatever is around me;  
 for example chickens in the garden  
 and the sea, which I find endlessly  
 interesting.

WWW.CATHYSTABLES.COM



Facing page (from top): Black Rock Chicken; The Diary of a 12th Century Irish Monk parts 1 & 2. This page (clockwise from top): Come (by Rumi); Design for The Worshipful Company of Wax Chandlers (personal project); Raven





**Beat Stamm**  
1981–1987 BSc/MSc in Experimental Physics, ETH Zürich  
1988–1994 PhD in Computing Sciences, ETH Zürich  
1994–2007 Principal Software Design Engineer at Microsoft Corp.  
2007 –pres. Independent Researcher, Author, and Consultant  
Contact info: [www.rastertragedy.com](http://www.rastertragedy.com)

# Parameterized Regularization, updated

## 1. “Hinting” vs. Parameterized Regularization

“Hinting” is a font industry term that loosely refers to “improving the appearance of small text at low resolution.” In practice, “hinting” often comes across as ad hoc adjustments called “delta hinting” to fix some pixel problems here and there—with mixed results. It’s not that “hinting” or “delta hinting” weren’t following any rules or priorities at all, at least conceptually so, but they may not always be applied consistently.

A part of the problem is that “hinters” (people doing the “hinting”) may often see only one character at a time, and only at one size, rendered by a specific font smoothing method applied to an LCD device. But like a painter alternating between focusing on

the most minute details of the painting and attending to the big picture, “hinting” must address pixel problems both locally and within the context of the entire font. What may seem like picking the “lesser evil” at the level of an individual character may prove to be the “bigger evil” at the level of the font.

Therefore, my take on “hinting” is to implement sets of rules and priorities in reusable code templates, rather than trying to follow any rules or priorities in my head while fixing individual pixels on individual characters at individual sizes. In the process, as type size and device resolution decrease, fonts become more regular than designed, taking away from the artistic details of their design, simply because the size of the pixels no longer permits to render small differences. Code templates can implement strategies to

mov  
mov  
mov  
mov  
I I I I  
. . . .

Fig 2.1a: “Coloring in” the outlines with large pixels is often unsatisfactory. As the text gets smaller, there are fewer pixels for “coloring in,” some of the pixels look like the result of “chance effect,” and in extreme cases the character disintegrates altogether

mov  
mov  
mov  
mov  
mov  
mov  
mov

Fig 2.1b: Simplifying the outlines, gradually making them more regular than designed, to the point where they are caricatured to the bare essentials—serif vs sans-serif

mov  
mov  
mov  
mov  
mov  
mov  
mov

Fig 2.1c: Simplified outlines maintain legibility, but take away from the design. Under- and overshoots, along with different round and straight stem weights, are lost on most of the illustrated sizes, design contrast is lost on half of the sizes, and on the smallest sizes even entire serifs must be dropped—on Times New Roman

equalize these small differences by consistently picking the “lesser evil” while at the same time factoring in both the small and the big picture. I’ll call this approach regularization.

Once the rules and priorities are implemented in code templates, they can be parameterized, effectively permitting to defer decisions that I cannot or do not want to preempt:

If the font is going to be used in a “wysiwyg” type layout, then I’ll have to prioritize advance widths, but if the font usage is in a “reflow” type layout, then I can put more emphasis on character proportions.

- Depending on the targeted device or end-user preference, I can select different rules on where to “put the gray,” such as those proposed by Hersch & al<sup>1</sup>, or my own set of rules to help improving the inter-character spacing.
- Accordingly, I’ll call this approach parameterized regularization. Conceptually, it’s that simple!

## 2. From Outlines to Pixels

**Drawing millions of pixels**  
On today’s computers, smart phones, or similar electronic devices, anything that gets displayed is made up of pixels—tiny little squares that can be lit in millions of colors. This works great for photos because image scientists have figured out ways to reduce megapixels from digital cameras into recognizable thumbnails on screen. It becomes a Sisyphean task for fonts if the pixels must be drawn by hand, because it adds up to millions of pixels once arbitrary zoom percentages and different font smoothing methods are factored in.

**“Coloring in” line art with pixels**  
Enter the outline font: an outline font contains electronic drawings of each character’s shape, made up of lines and curves called outlines. Simple math can scale the outlines (make them larger or smaller as needed) and a computer program called rasterizer can “color in” the outlines with pixels instead of drawing them by hand. However, the outcome of this approach is often unsatisfactory (Fig 2.1a) because the pixels on today’s screens are too large for small text sizes.

**Adapting line art to large pixels**  
As the outlines are made smaller for rendering small text on low resolution screens, they must be simplified or even caricatured, gradually taking away from the artistic details of their design, to ensure some degree of legibility (Fig 2.1b). Notice how under- and overshoots, different round and straight stem weights, and eventually design contrast and entire serifs are lost in the “resolution funnel” (Fig 2.1c). Times New Roman becomes a “Monoline Rockwell,” but compared to the unmodified outlines the outcome remains legible.

**Adapting by rules and priorities**  
Outline simplification or regularization is the most critical part of the process. Conceptually, it follows a set of rules and priorities that stipulate conditions for different round and straight stem weights to be equalized (pixels getting too large to render their



Fig 2.2: So-called “delta hinting” can mangle the outlines pretty badly. While it may yield the desired pattern of black pixels, it wreaks havoc on font smoothing

difference) or conditions for serifs to disappear (running out of available space), and similar. Practically, these rules and priorities must be translated into computer code—in case of TrueType a tedious process in an arcane machine language.

**“Delta-Hinting” vs rules and priorities**  
“Hinting” is a font industry term that loosely refers to “improving the appearance of small text at low resolution.” On the surface, both “hinting” and outline regularization pursue similar goals. In practice, “hinting” often comes across as ad hoc adjustments called “delta hinting” to fix some pixel problems here and there, which may explain the shapes of some “hinted” outlines (Fig 2.2), and it can wreak havoc on font smoothing.

**Font-smoothing reduces “jaggies”**  
Font smoothing (anti-aliasing, gray-scaling, or subpixel rendering) helps to reduce the stair-stepped appearance (“jaggies”) of diagonal and round character parts, but it doesn’t make “hinting” obsolete. Characters rendered at unfortunate combinations of font design and text sizes can reduce parts of words to blobs of gray or lines of vibrating colors (Fig 2.3a). It takes “hinting” or regularization to make this legible—notably on a font designed for user interfaces on screen (Fig 2.3b).

**Font-smoothing mimics partial pixels**  
Compared to black and white rendering, where a pixel is either on or off, gray-scaling tries to represent partial pixels by lighting full pixels in shades of gray between black and white. This allows intermediate weights on stems rendered at in-between positions and hence improves inter-character spacing, but it takes away



Fig 2.3a: Font smoothing without “hinting” can reduce unfortunate combinations of font design and text sizes to blobs of gray or lines of vibrating colors



Fig 2.3b: Adapting the outlines in the presence of font smoothing can improve the perceived sharpness of both gray-scaling and subpixel rendering, and in extreme cases restore legibility



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Fig 2.4a: Font-smoothing rule set #1. Tie all heights, side-bearings, and stroke weights to full pixel boundaries, allowing font-smoothing to merely smooth the “jaggies.” Notice the sharply defined stems contrasting with the white background, but also notice the pronounced “steps” as stroke weights increase from 1 to 2 and 3 pixels

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Fig 2.4c: Font-smoothing rule set #3. Allow font-smoothing to render under- and overshoots and stems with intermediate weights at intermediate positions once the stems exceed a minimum weight of 1 pixel. Compared to rule set #1 or #2, notice the improved fidelity of inter-character spacing at larger font sizes and the gradual introduction of under- and overshoots while maintaining legibility down to the smallest font sizes

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Fig 2.4b: Font-smoothing rule set #2. Tie heights and side-bearings to full pixel boundaries, but allow font-smoothing to render strokes with intermediate weights (beyond a minimum weight of 1 pixel). Compared to rule set #1, notice the absence of pronounced “steps” as stroke weights increase from 1 to 2 and 3 pixels while generally maintaining sharply defined characters

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Fig 2.4d: For comparison purposes, allow font-smoothing to work completely unimpeded by any form of “hinting.” While this may render characters most faithfully, it is no guarantee for legibility at the smallest text sizes. Compared to rule sets #1 through #3, the smallest sizes look increasingly fuzzy and even the inter-character spacing appears inconsistent

from the stark contrast between black and white and thus the perceived sharpness of the rendered characters. Subpixel rendering uses shades of red, green, and blue to shift part of this trade-off into colors.

**Partial pixels are a kind of trompe l’œil**  
Partial pixels mimicked by font-smoothing are a kind of trompe l’œil that end-users don’t seem to appreciate equally. Whether it’s the color artifacts of subpixel rendering or the degree of perceived fuzziness in general, individual tastes and human visual systems respond quite differently, and it comes down to preference. To me, these differences are important enough that I won’t qualify any particular combination of font smoothing and regularization strategy as “the single best fit for every end-user.”

**Addressing diverse end-users**  
Accordingly, given my background in computing sciences, I strive to engineer outline regularization towards diversity. To do so, I separate the stems from their weights and positions, encode different sets of rules and priorities that apply to these stems, and implement selector switches for choosing individual sets of rules and priorities on-the-fly. In terms of “conventional hinting” this is like using the same set of “hints” for substantially different outcomes. In terms of computer code I parameterize the regularization (see Figures 2.4a – 2.4d for a snapshot of these objectives. Caution: These figures are best viewed pixel-by-pixel, with your browser’s “zoom” set to 100%).

**Limitations of low resolution**  
Computer coding prowess notwithstanding, it is an entirely different question whether or not it makes sense to regularize just about any font, such as a font designed specifically for printing newspapers or high gloss coffee table books, and adapt it for rendering small text on low resolution screens. As an engineer, I don’t qualify to make this call, nor do I want to convey the impression that every font can be sent down the “resolution funnel” unconditionally. The best I can do is to share my insights into font rendering. But if there is a need for a print preview with this font, rest assured that “there is a switch for that!”

**3. Faithful to the Design—or not...**  
**Truth in advertising**  
In internet discussion fora and similar sources of collective wisdom I sometimes read arguments like “Acme’s approach to text rendering (or font ‘hinting’) is to be as faithful to the font design as possible.” This tends to rub me the wrong way because until we all get high resolution displays with something like 1200 dpi pixel density, text rendering continues to be a compromise between being faithful to the outlines and faithful to the black ink. Between these mutually exclusive goals their compromise is just as good as anybody else’s, including mine—no more, no less.

**Black ink and sharp metal**  
Let me try to explain this: Digital is fantastic—as long as you don’t notice the pixels (Fig 3.1). Traditional hot metal typesetting was an analog process that printed sharply defined characters in solid black ink. There weren’t any pixels that could or could not be



Fig 3.1: The pixels required to render a 13 pt lowercase ‘n’ on a 1200 dpi screen. Compared to the size of the letter ‘n’ the pixels are very small which makes it possible to render just about any nuance of its design (Verdana, 217 px).

noticed, it wasn’t merely more or less faithful to the design, it was the design—or at least a smooth cast replica thereof.

**Black pixels looking like a basic facsimile**  
Compare this to today’s flat panel screens: pixels are sharply defined little black squares, and they can be as black as solid black ink, but on most screens they are way too large to faithfully represent a character’s design. Merely “turning on” pixels that are interior to the outlines results in a lot of hit or missed pixels much like a basic quality facsimile (Fig 3.2).

To get the coarse pixels to somewhat resemble the original design, a lot of “hinting” is required—careful adjustments to the font outlines to obtain sets of pixels that better represent the designer’s intent—at all font sizes. Matthew Carter designed the 2 stems of the lowercase Verdana ‘n’ with exactly equal weights, and the contrast between horizontals and verticals is low—the arch of the ‘n’ is ever so slightly lighter than its stems—but few of the sizes in Fig 3.2 faithfully represent either of these design goals without “hinting.”

**Gray pixels looking smooth but blurry**  
Now compare this to font smoothing as introduced about two decades ago: at first glance it readily eliminates the pixelation of bi-level rendering, and it may look as if the 2 stems are rendered with equal weights and the arch contrasts with the stems as designed—all without “hinting” (Fig 3.3a).



Fig 3.2: The pixels required to render a lowercase ‘n’ at a range of sizes on a typical screen. Compared to the size of the letter ‘n’ the pixels are large to very large which makes it impossible to render even the most basic design criteria like 2 equal stems or a modest contrast between the horizontals and the verticals (Verdana, 8 to 32 px, covering 6 pt at 96 dpi to 12 pt at 192 dpi)



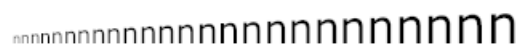


Fig 3.3a: Using font smoothing to render a lowercase ‘n’ at the same range of sizes as in Fig 3.2. Compared to the size of the letter ‘n’ the pixels are as large as before but they are much harder to notice than in Fig 3.2 (and hence the term font smoothing). Basic design criteria like 2 equal stems or a modest contrast between the horizontals and the verticals appear to be portrayed much more faithfully than without font smoothing (Verdana, 8 to 32 px, covering 6 pt at 96 dpi to 12 pt at 192 dpi, Windows Font-Smoothing)

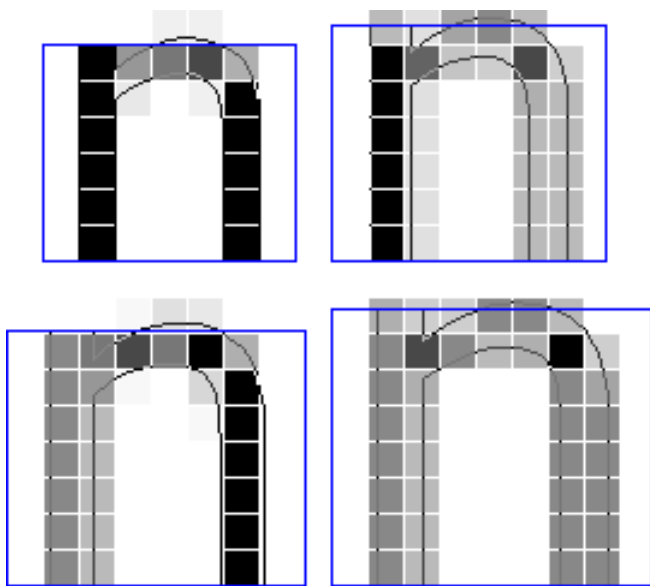


Fig 3.3b: Using font smoothing to render a lowercase ‘n’ at the sizes 11 to 14 px (enlarged), shown together with the outlines, baseline, x-height, and sidebearings for reference. Depending on where the outline happens to “fall” on the pixel grid, font smoothing can make crisp stem edges look like they are out-of-focus (right edge of left stem of top right ‘n’), seemingly wash out entire stems (right stem of top right ‘n’), and it does not guarantee that 2 equal stems are rendered equally (bottom right ‘n’)

But on closer inspection a lot of the black ink has given way to a gray “mud”—only a few of the stems appear as crisp as designed while others look blurry, as if they were out-of-focus, or downright “washed out.” So let’s have a closer look at a few sizes to learn why (Fig 3.3b).

Fig 3.3b illustrates a common font smoothing method called grayscaleing. It tries to mimic partial pixels by selecting commensurate shades of gray—the larger the part of the pixel that’s inside the outlines, the darker the shade of gray, and vice-versa. But while it looks a lot smoother than bi-level rendering, it adds new problems:

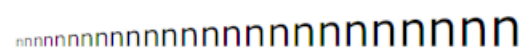


Fig 3.4a: Using subpixel rendering to render a lowercase ‘n’ at the same range of sizes as in Fig 3.2. Compared to the size of the letter ‘n’ the pixels are as large as before but they are much harder to notice than in Fig 3.2. Basic design criteria like 2 equal stems or a modest contrast between the horizontals and the verticals appear to be portrayed much more faithfully than without subpixel rendering (Verdana, 8 to 32 px, covering 6 pt at 96 dpi to 12 pt at 192 dpi, early version of DirectWrite)

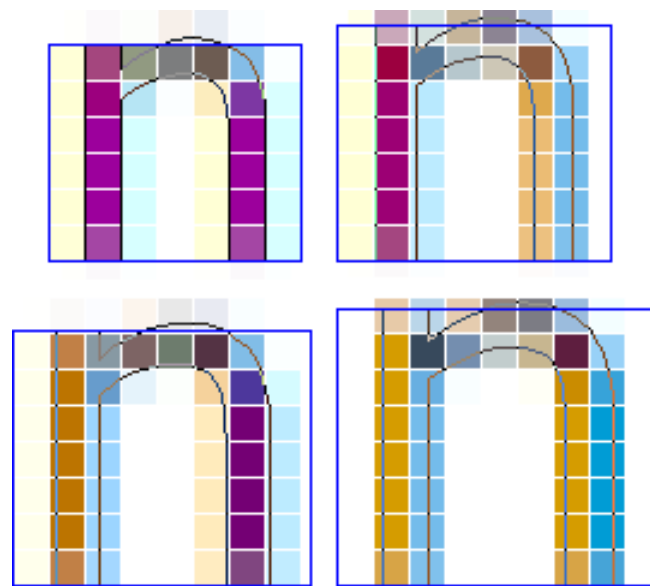


Fig 3.4b: Using subpixel rendering to render a lowercase ‘n’ at the sizes 11 to 14 px (enlarged), shown together with the outlines, baseline, x-height, and sidebearings for reference. Depending on where the outline happens to “fall” on the pixel grid, font smoothing can make crisp stem edges look like they have color fringes (both stems of top left ‘n’), render stems with vibrating colors (right stem of top right ‘n’ and others), and it still does not guarantee that 2 equal stems are rendered equally (bottom right ‘n’)

- Introducing a shade of gray between the black interior of the character and the white background looks like a photo taken of a crisp black-to-white edge but with the lens deliberately thrown out-of-focus—that edge looks a bit blurry (Fig 3.3b, right edge of left stem of top right ‘n’).
- Depending on where the outlines happen to “fall” on the pixel grid a stem may be rendered only with partial pixels—now the entire stem looks blurry, and particularly so if the adjacent stem is crisp (Fig 3.3b, right stem of top right ‘n’ or left stem of bottom left ‘n’).
- With the few shades of gray as used in early versions of grayscaleing, 2 stems of equal weight may “pick up” a darker

shade of gray on one stem than on the other—again depending on where the outlines happen to “fall” on the pixel grid—much like the hit-or-miss of bi-level font rendering (Fig 3.3b, both stems of bottom right ‘n’).

#### Color pixels looking smooth but blurry

A more recent font smoothing method with the generic designation subpixel rendering exploits the property of flat panel screens having individually addressable red, green, and blue components (subpixels) for each pixel. It tries to mimic partial pixels by selecting specific shades of red, green, and blue for the individual subpixels (Fig 3.4a).

At first glance also subpixel rendering readily eliminates pixelation, much like grayscaleing does, but on closer inspection it doesn’t fare much better than grayscaleing—if at all (Fig 3.4b).

It adds a surprisingly similar set of problems:

- Introducing shades of color between the (nominally) black interior and the white background looks like a color photo taken of a crisp black-to-white edge with a lens that produces noticeable color fringing or chromatic aberrations (Fig 3.4b, both stems of top left ‘n’)
- Only a few pixels—if any—are rendered in a solid black for maximum density. In the best case, the nominally black stems turn out in a dark purple or magenta (Fig 3.4b, both stems of top left ‘n’) while in unfortunate cases reds are paired with blues—vibrating colors that can make it hard for people to focus their eyes (Fig 3.4b, right stem of top right ‘n’, left stem of bottom left ‘n’, or both stems of bottom right ‘n’).
- With all the colors it is not readily apparent that two stems with identical weights are, in fact, rendered with sets of pixels or subpixels that visually portray two stems with identical weights (Fig 3.4b, both stems of bottom right ‘n’).

#### Back to “hinting?”

Given the problems introduced by font smoothing without “hinting,” the question arises whether to reconsider “hinting”—not the same kind of aggressive pixel popping as in the era of bi-level font rendering, but some form of thoughtful outline “nudging” nonetheless?

Now, having seen the kind of damage incurred by some of yesteryear’s inappropriate “hinting,” merely mentioning that word may be a big red flag. I can feel your pain. But it doesn’t have to remain a big red flag: “hinting” doesn’t have to mercilessly hammer outlines into pixel boundaries nor does it have to mindlessly prioritize advance widths.

#### Perceptually tuned grayscale fonts

For example, in their seminal paper Perceptually Tuned Generation of Grayscale Fonts[1] the authors propose to align the leading edge of straight vertical stems with a pixel boundary while allowing the trailing edge to “incur” a shade of gray to accommodate faithful stem weights (Fig 3.7d).

This is a compromise in that only the first edge encountered in the reading direction—the one the paper proposes to be the more critical one for reading—is sharply defined while allowing the other edge to be blurry. Likewise, this compromise yields a large

number of solid black pixels—to maximize density or luminance contrast—while some pixels remain gray.

#### The fundamental dilemma

This compromise illustrates the fundamental dilemma between text rendering that is faithful to the outlines and text rendering that is faithful to the black ink: The stems’ weights are faithful to the outlines, but their positions aren’t. The black pixels are faithful to the black ink, but the gray ones aren’t. Getting things faithful to the design, that is, faithful to both the outlines and the black ink seems like “squaring the circle.”

#### Different compromises for diversity

Moreover, this compromise is merely one attempt at “squaring the circle” out of several others. Depending on the properties of display devices, the priorities of software applications, or the preferences of end-users, other approaches may wish to “nudge” the outlines differently, for a different emphasis on the outlines or the black ink.

#### Making connections

Whichever way any approach may “nudge” the positions of stems and other character parts, it is essential to understand that any of these outline manipulations should not be done in isolation. They depend on each other and the final outcome depends on understanding how they depend on each other. So let’s make the connections.

#### Starting at the top

It is a well-known observation that text comprehension is largely based on identifying the top parts of lowercase letters: Text with its top half removed leaves mostly scattered stems for comprehension which makes it substantially impossible to read (Fig 3.5a).

It takes the top half of the text to “decipher” it, which works at least “sort of” even with the bottom half removed (Fig 3.5b).

But to make it readable—rather than merely decipherable without eye or brain strain—it would be easier to have both halves (Fig 3.5c).

#### Align the heights

Given these findings it stands to reason that the top parts are important enough for the “hinting” or “nudging” to consider aligning the x-height—the tops of the lowercase letters—with a pixel boundary, to make them as sharply defined as possible (Fig 3.6).

Aligning the x-height with a pixel boundary may not always help as dramatically as with the top bar of the lowercase ‘z’ but given Felici’s convincing example and for consistency we’ll use any help we can get on the lowercase ‘n’ and ‘o’ (Fig 3.7a).

#### Connect the black-body widths to the heights

Recall that for straight vertical stems Hersch & al<sup>1</sup> propose to align the leading edge with a pixel boundary while allowing the trailing edge to “incur” a shade of gray. For round stems they propose to “allocate” the gray on the outside, as opposed to the trailing edge. Doing so renders the letter ‘o’ with suitable symmetry, it generally helps to smooth all rounded shapes, and it maximizes the number of black pixels for luminance contrast.



minimum legibility

Fig 3.5a: A two word phrase with the top part of the (lowercase) letters removed is substantially impossible to read (illustration after Felici<sup>2</sup>, using Tahoma 45 px, corresponding to 9 pt at 360 dpi)

minimum legibility

Fig 3.5b: The same two word phrase as in Fig 3.5a but with its bottom part removed is “decipherable” if awkwardly so (illustration after Felici<sup>2</sup>, using Tahoma 45 px, corresponding to 9 pt at 360 dpi)

minimum legibility

Fig 3.5c: The same two word phrase as in Fig 3.5a but in its entirety is easy to read (Tahoma 45 px, corresponding to 9 pt at 360 dpi)

However, positioning the straight and round stems to follow these “gray rules” requires careful deliberation: It may be tempting to pick each stem individually and “nudge” it to the nearest position compatible with its corresponding “gray rule,” but doing so may position the pair of stems too close together for the closest representation of character proportions (Fig 3.7b).

Recall that aligning the x-height with a pixel boundary made the lowercase ‘z’ a little bit taller hence let’s “nudge” the stems the other way to move them further apart (Fig 3.7c). The proportions of the lowercase ‘o’ seem a lot closer to the design now but the ‘n’ looks as if it might be too wide. It takes an algorithmic approach to determine which ‘n’ has the black body width that comes closer to the design, factoring in both the aligned x-height and the specific “gray rules” for stem positioning—at all sizes.

Connect the sidebearings to the black-body widths

Fixing the character proportions within the constraints of the “gray rules” for stem positioning rules does not consider the sidebearings and in turn the inter-character spacing. Adjusting the sidebearings to “follow” the adjusted black body widths eliminates this problem (Fig 3.7d).

Thou shalt not touch the advance width

Something along those lines seemed to be the non-debatable rule throughout my professional career, on the premise that changing any of the advance widths will jeopardize wysiwyg in the “Print View Mode.” But, as you can see, I just did it. I changed the advance width of the letter ‘o’ as rendered and both the character proportions and the spacing are just fine (Fig 3.7e, bottom row). It’s all connected—we cannot execute any of these “nudging tweaks” in isolation, and hence what’s the problem with changing the advance widths?

Wysiwyg is a typographic kludge

The problem is that changing the advance widths can cause the wysiwyg algorithm to exacerbate the havoc it wreaks on the inter-character spacing to make sure that the characters we see on our low-resolution screens are laid out in the exact same way as the ones we’ll get from our high-resolution printers—but merely leaving the advance widths alone does not guarantee there won’t be any havoc.

That’s because in practice the different resolutions of the screens and printers almost always cause “round-offs” that have to be “absorbed” on screen by literally squeezing or tugging characters to somehow make the same words fit on the same lines. Doing so almost always damages character proportions or spacing—or both. What a kludge!

From that perspective, the purest way to implement wysiwyg is to start out from the pixels rendered for the high-resolution printer and then down-sample these pixels to the low-resolution screen like making a postcard or a thumbnail out of a high-resolution photograph. This may be harder to read because of the blur incurred by down-sampling the pixels, making it look like it is totally “un-hinted.” But remember, wysiwyg’s promise is to let you see what you’ll get from the printer, not to let you read what you’ve just typed.

Today’s fonts are software, not hardware

Hence the question: how often do we read text on-line or on an eBook reader nowadays and never print it out? Thus why prioritize the advance widths over the character proportions or the inter-character spacing? And if prioritizing the advance widths continues to be imperative to assist some wysiwyg algorithm, remember that fonts are software and that therefore said priority doesn’t have to be “hard-wired” into the font software—that’s why it’s called software, not hardware.

The perils of not touching the advance width

Let’s recap what we did so far: We aligned the x-height with a pixel boundary to satisfy Felici’s<sup>2</sup> convincing argument. Next we followed the “gray rules” as proposed by Hersch & al<sup>1</sup> to position the straight and round stems in specific ways to make

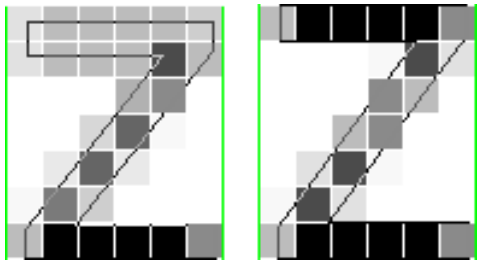


Fig 3.6: Before (left) and after (right) “nudging” the top bar of the letter ‘z’, aligning the x-height with a pixel boundary. Notice the increased number of black pixels, the sharply defined edges of the top bar, and the consistency between the top and bottom bars (Verdana, 12 px)

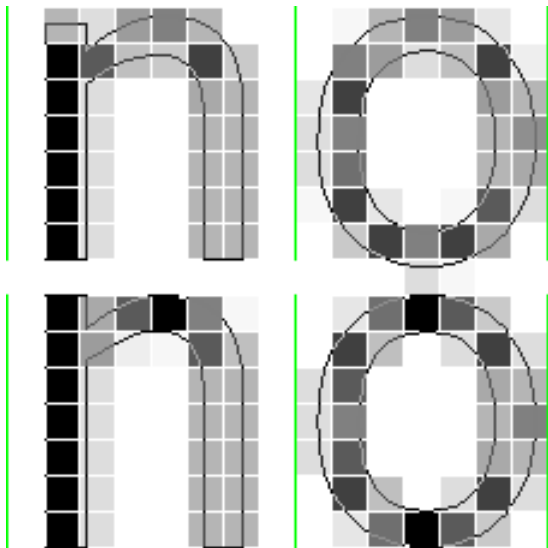


Fig 3.7a: Before and after “nudging” (top and bottom) the arch of the letter ‘n’ and the top round stroke of the letter ‘o.’ While the raw number of black pixels doesn’t increase as dramatically as in Fig 3.6, the density of these parts does increase appreciably, and so does the consistency between the top and bottom round strokes of the letter ‘o’ and among the tops of the rest of the alphabet (Verdana, 12 px)

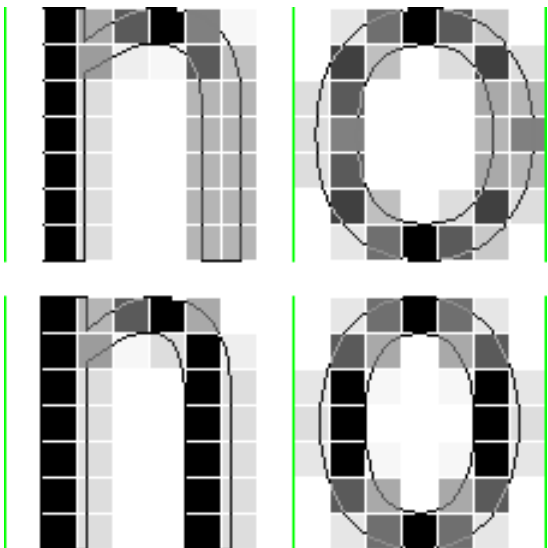


Fig 3.7b: Before and after “nudging” (top and bottom) the straight and round stems of the letters ‘n’ and ‘o’ to implement the “gray rules.” Notice again the increased number of black pixels, the vastly increased consistency between the left and right stems of the letter ‘n,’ and the increased consistency and symmetry between the left and right stems of the letter ‘o.’ Notice also that both letters appear to be too narrow, particularly so the letter ‘o’ (Verdana, 12 px)

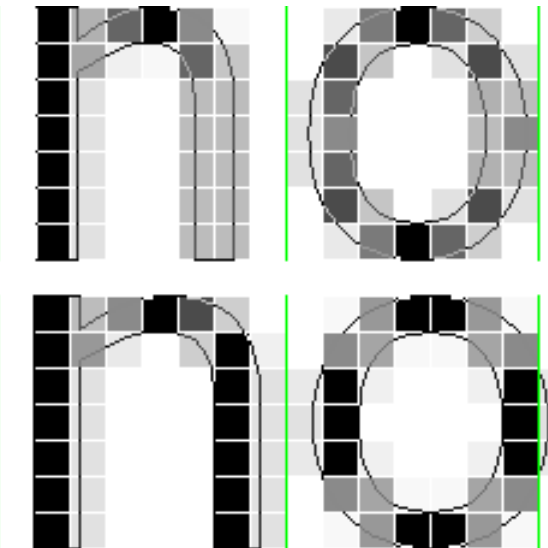


Fig 3.7c: Before and after “nudging” (top and bottom) the straight and round stems of the letters ‘n’ and ‘o’ to implement the “gray rules.” Notice that in contrast to Fig 3.7b the stems are “nudged” the other way to better represent the true character proportions. Notice also that the letter ‘n’ may look as if it were too wide, but considering the aligned x-height it actually represents the true proportions more closely than the narrower version in Fig 3.7b (Verdana, 12 px)

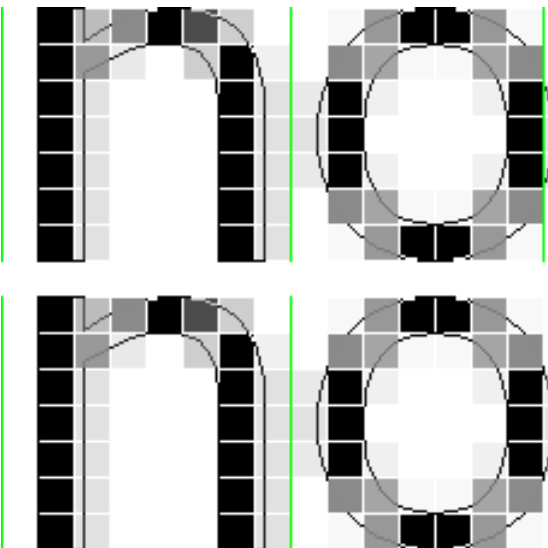


Fig 3.7d: Before and after adjusting the advance widths (top and bottom) to allow prioritizing both the black body widths for correct character proportions and the sidebearings for correct inter-character spacing. Notice the positions of the sidebearings, represented by green lines, and in particular the position of the right sidebearing lines of the letter ‘o’ (Verdana, 12 px)



them sharply defined while at the same time staying true to their weights. Repositioning these stems can change the black body widths so we picked pairs of stems that most closely represent the true character proportions while remaining compatible with the “gray rules.” Finally we added the sidebearings on the outside of the adjusted black body widths to define (or redefine) the advance widths.

In the examples shown, the adjusted black body width plus the sidebearings of the ‘n’ added up to the advance width as designed and rounded to the nearest pixel boundary, but for the ‘o’ it didn’t (Fig 3.7e, top row), hence we increased the advance width of the ‘o’ to accommodate the black body width that was adjusted as a result of prioritizing the proportions of the ‘o’ (Fig 3.7e, bottom row).

Conversely, to avoid touching the advance widths we would have to subtract the sidebearings from the given advance widths and then leave the remaining pixels to the black body widths, which can compromise the character proportions (Fig 3.7e, middle row).

Playing musical chairs with priorities

In the preceding examples we have looked at one particular font size and deliberated on individual adjustments to the outlines in order to achieve a set of goals: Apply specific “gray rules” for positioning stems while prioritizing character proportions and sidebearings. To better evaluate alternatives to these priorities let’s

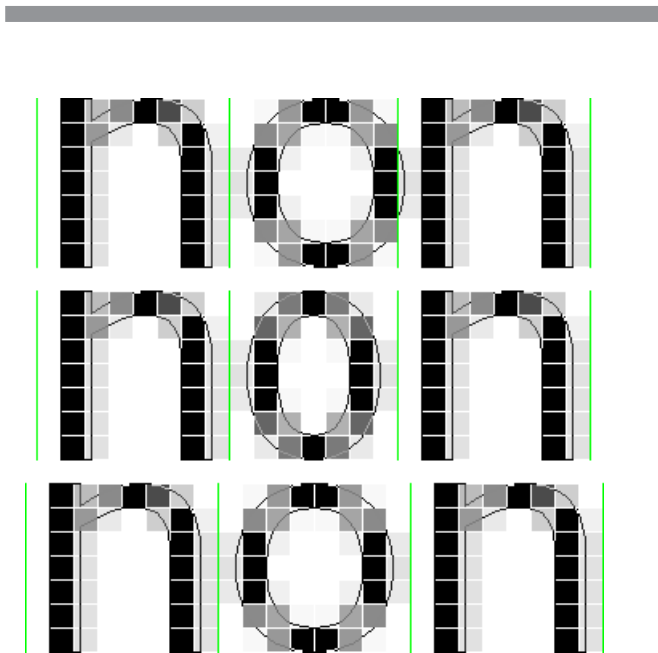


Fig 3.7e: The advance width of the ‘o’ was designed to be a little less than that of the ‘n’ which—after translation to pixels at this type size —amounts to a full pixel. The respective “round-offs” must be absorbed by compromising the inter-character space (top row) or the character proportions (middle row) merely to prioritize the advance widths. Conversely, by prioritizing the character proportions and the inter-character spacing, the respective “round-offs” must be absorbed by the advance widths (bottom row).

scrutinize a piece of text at a range of font sizes, with all the sizes following the exact same set of “gray rules” and priorities.

- Prioritizing advance widths and character proportions (Fig 3.8a, left), as opposed to character proportions and sidebearings (Fig 3.8a, right), leaves the sidebearings to absorb any “round-offs” which in turn leads to noticeably irregular inter-character spacing.
- Prioritizing advance widths and sidebearings (Fig 3.8b, left), as opposed to character proportions and sidebearings (Fig 3.8b, right), leaves the black body widths to absorb any “round-offs.” For characters with counter-forms like the ‘o’ or the ‘m’ this leads to noticeably irregular character proportions or irregular spacing of the 3 stems of the ‘m.’ For characters without counter-forms like the ‘i’ or ‘l,’ the “round-offs” must be absorbed by the sidebearings—their priority notwithstanding—which will compromise the inter-character spacing. A kludge all over again!
- Attempting to simultaneously prioritize advance widths, sidebearings, and character proportions (Fig 3.8c, left), as opposed to character proportions and sidebearings (Fig 3.8c, right), cannot be done without giving up any of the “gray rules” and in turn any attempt at sharply defined characters, at maximizing the faithfulness to the black ink, and in general at consistently rendering like features with like pixels.

And the winner is...?

This is the wrong question. There is no winner, because both methods of Fig 3.8c represent a compromise, with individual sets of priorities, and neither method excels at every aspect of font rendering. A better question would be: which method works better for you? Because the rest can be handled in software.

Stemming the tide of extinction

There is just one more thing: Fonts like Times New Roman, unlike Verdana, were designed with a much more pronounced contrast. The horizontal bars are considerably thinner than the vertical stems, and the serifs may be even thinner.

Rendering these thin bars and serifs as faithfully to the outlines as possible will turn them into a washed out light gray, recalling that fractional pixels are mimicked by selecting shades of gray commensurate with the fractional part of the pixel that’s inside the outlines.

- For the horizontal bar connecting the 2 stems of an ‘H’ this can turn the ‘H’ into an almost disjointed pair of ‘l’ making it unnecessarily hard to identify it as an ‘H’ (Fig 3.9a). For serifs this can turn a serifed font like Times New Roman into a sans serif font like Verdana (Fig 3.9b).
- In order to make the connection—literally—it is necessary to artificially reinforce the thin crossbars, for instance to a minimum weight of 1 full pixel (Fig 3.9b). For the smallest font sizes this will reduce the contrast of the Times New Roman ‘H’ to an almost mono line sans serif letter ‘H.’ This is simply one of the compromises between making the font nice to look at versus making it easy to read.



Fig 3.8a: Prioritizing advance widths and character proportions (left) instead of character proportions and sidebearings (right) leads to noticeably irregular inter-character spacing—at just about any size of the above waterfall sample (Verdana, 11 to 20 px)



Fig 3.8b: Prioritizing advance widths and sidebearings (left) instead of character proportions and sidebearings (right) leads to irregular character proportions (‘n’ wider than ‘o’), irregular characters (stems of the ‘m’), or irregular inter-character spacing (‘i’ or ‘l’ between characters with 2 stems) (Verdana, 11 to 20 px)

Fig 3.8c: Attempting to prioritize all three—advance widths, sidebearings, and character proportions—as in DirectWrite (left) instead of character proportions and sidebearings (right) must be done at the expense of specific “gray rules” for stem positioning and hence at the expense of sharply defined stems rendered consistently and with as much solid black ink as possible, which is clearly visible at the smallest sizes (Verdana, 11 to 20 px)

- By contrast, most serifs do not have to be reinforced to Rockwell-like slabs since unlike the crossbar they are not elements of structural importance. Text without overemphasized serifs may be just as legible, if not easier to read, without the “visual noise” caused by caricatured serifs.
- Just remember that today’s fonts are software, not hardware, and hence the degree of serif reinforcement can be a parameter of the software: how “much” serif would you like to make it look like a serifed font but without impeding your reading experience? (Fig 3.9c, 3.9d, and 3.9e).

A spectrum of goals

Let’s recap this for the final time: We have looked at font-smoothing and subpixel rendering and what it can and cannot do to improve text rendering. We have looked at thoughtful outline “nudging” of stems and other key character parts and how these outline manipulations are interconnected. And we have looked at reinforcing hairlines and serifs to prevent disintegrating characters but without exaggerating serifs.

The font industry may call these outline manipulations “hinting”—akin to “pushing around pixels” on a case-by-case basis using “delta-hints” as a glorified means of “pixel popping.” The

way I implement it I prefer to simply call it software: Formally define the goals that need to be achieved, figure out the algorithms that achieve these goals, and finally translate these algorithms into software. Whichever way you look at it, “hinting” can achieve a whole spectrum of goals, so let’s review these goals in hopes that it may broaden your horizon on “hinting.”

In the days of B&W rendering there were few choices to render curves with a limited number of pixels, which may explain the aggressive strategies used to coax some sense of roundness out of the square pixels (Fig 3.10a, left). If the same strategies are used for font-smoothing, there is little or no benefit (Fig 10a, right).

It requires deliberations about character proportions and rendering stem weights as closely to their design as possible (Fig 3.10b left and right) to make any improvements. But it’s easy to go overboard and sacrifice faithfulness to the black ink for faithfulness to the outlines (Fig 3.10c). Modern subpixel rendering methods cannot help here since they basically just shift the burden of using shades of gray into using shades of color (Fig 3.10d).

Today’s fonts really are software

So ... did you get the gist of it? On their own, neither fontsmoothing nor subpixel rendering can overcome the coarse pixels on



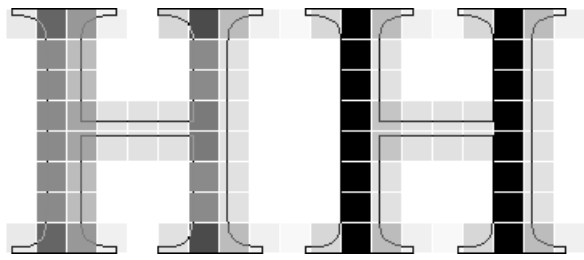


Fig 3.9a: The letter 'H' after aligning the cap height with a pixel boundary (left) and after "nudging" the stems to follow the "gray rules" (right). The serified letter 'H' looks rather like a disjointed pair of sans serif letters 'l' than a letter 'H' which can make it hard to read, especially outside of the context of a familiar word (Times New Roman, 12 px)

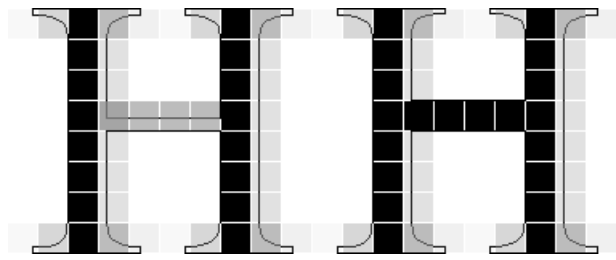


Fig 3.9b: The letter 'H' after aligning one of the crossbar's edges with a pixel boundary (left) and after reinforcing the crossbar to a minimal weight of 1 full pixel (right). The serified letter 'H' now looks rather like a sans serif letter 'H', but while it is much easier to read, it has lost most of the contrast between the horizontal bar and the vertical stems (Times New Roman, 12 px)

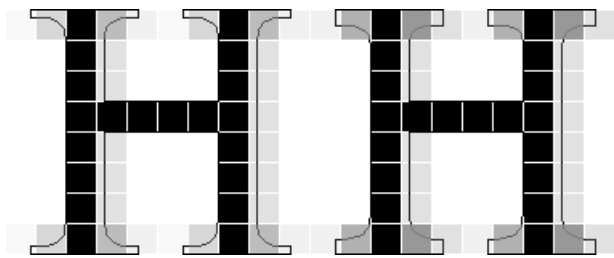


Fig 3.9c: The letter 'H' after reinforcing the serifs a little bit (left) and a little bit more (right). It starts to look like it is a serified letter but still without overemphasizing the serifs (Times New Roman, 12 px)

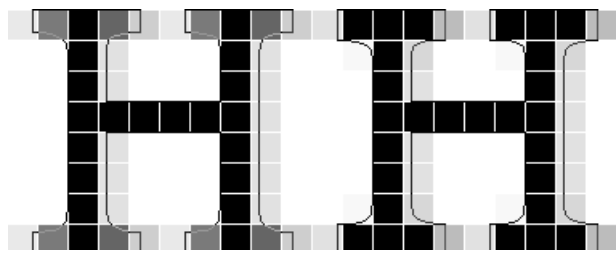


Fig 3.9d: The letter 'H' after reinforcing the serifs even more (left) and to a minimum of 1 full pixel (right). The serifs now look overwhelming and add visual noise that may make it harder rather than easier to read (Times New Roman, 12 px)

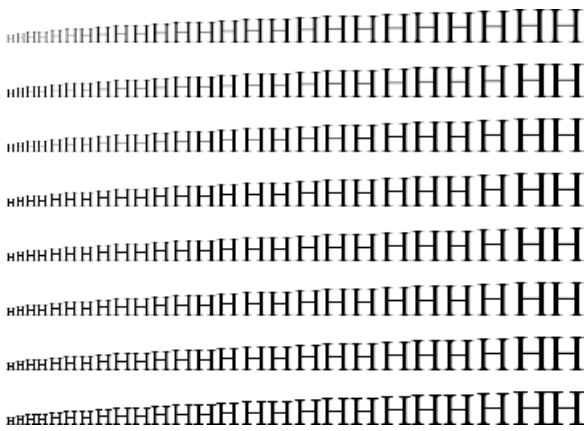


Fig 3.9e: The letter 'H' repeating the reinforcements of the crossbar and the serifs of Fig 3.9a to 3.9d (top to bottom) for a range of sizes. The effect of reinforcing the crossbar is most noticeable between the 3rd and the 4th row from the top and towards the smaller sizes on the left of these rows. Likewise, the effect of reinforcing the serifs is most noticeable on the remaining rows and again towards the smaller sizes on the left. Conversely, towards the larger sizes on the right of any of these rows there is little or no readily noticeable difference (Times New Roman, 8 to 32 px, covering 6 pt at 96 dpi to 12 pt at 192 dpi)

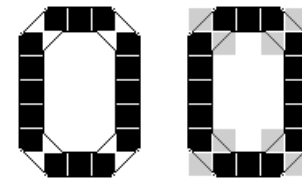


Fig 3.10a: The letter 'o' illustrating the "hinting" strategy used in Windows for B&W (left) and tentatively for font-smoothing (right). In pixelated B&W or bi-level rendering, curves are difficult to represent with a limited number of pixels, but merely turning on font smoothing cannot improve this without a "hinting" strategy that fully exploits the opportunities of font smoothing (Times New Roman, 15 px)

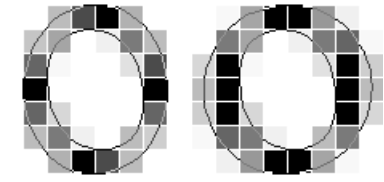


Fig 3.10b: The letter 'o' illustrating remnants of the "hinting" strategy used in Windows for B&W rendering (left) and fully implementing the "gray rules" (right). Aligning both edges of both stems with a pixel boundary—as done in B&W "hinting"—is not inherently wrong; it merely relinquishes the opportunities to render stroke weights that are more faithful to the design, to render strokes with more black pixels, and to render a hint of contrast between the horizontals and the verticals (Times New Roman, 15 px)

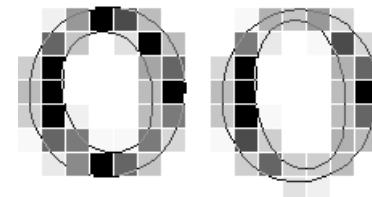


Fig 3.10c: The letter 'o' illustrating what happens when pushing the "hinting" strategy unilaterally towards faithfulness to the outlines—while disregarding the black ink—by eschewing "hinting" in horizontal direction (straight and round stems; left) and additionally in vertical direction (crossbars, arches; right). The black pixels disappear, the left and right round stems become inconsistent with each other, and finally the letter 'o' appears to break apart at the top and bottom (Times New Roman, 15 px)

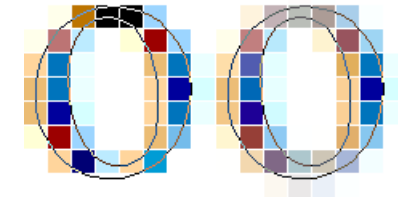


Fig 3.10d: The letter 'o' illustrating how subpixel rendering does not fare any better than font smoothing when eschewing "hinting" merely for faithfulness to the outlines. Neither GDI ClearType (left) nor DirectWrite (right) render consistent pairs of round stems, and both let the letter 'o' break apart at the top and particularly at the bottom. Coincidentally, Quartz tries to overcome this problem by a combination of emboldening and "fuzzing up"—a kind of blanket stroke reinforcement, and not entirely unlike making bad music louder with the intent to make it better (Times New Roman, 15 px)

today's screens. Font smoothing or subpixel rendering compare to high quality printing about like heavily muffled AM radio compares to a live performance at the symphony hall. It takes "hinting" to put some definition into the gray "mud."

Don't be fooled by blurry fonts that claim to be "as faithful to the outlines as possible." This is being unfaithful to the black ink, and it's akin to a euphemism for being too lazy to do any "hinting." Today's fonts really are software that can give you the whole spectrum of crispness at the twist of a knob—ask for it.

### Notes

- 1 Roger D. Hersch, Claude Bétrisey, Justin Bur, and André Gürtler, *Perceptually Tuned Generation of Grayscale Fonts*, IEEE Computer Graphics and Applications (Nov 1995).
- 2 James Felici, *The Complete Manual of Typography: A Guide to Setting Perfect Type*, Adobe Press, Second Edition (July 2011)

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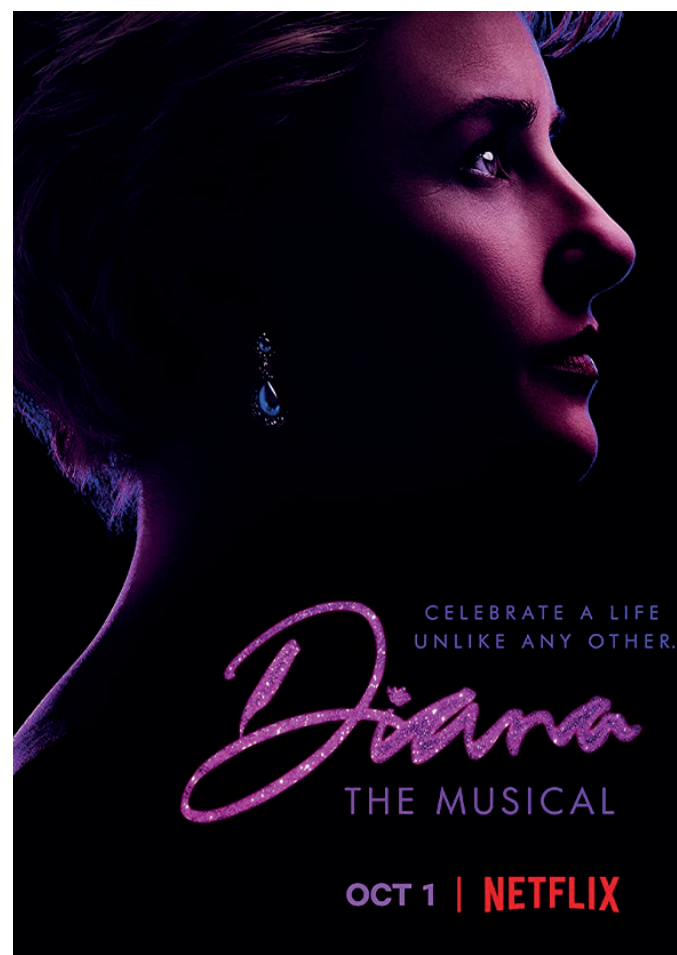


**NICK STEWART** completed a BA(Hons) degree in Graphic Design and Illustration at Brighton University, where he was tutored by the renowned calligrapher Miriam Stribley.

Much of his working life has been spent in service to many of London's top creative agencies and design studios as a designer, visualiser and lettering specialist. He is also an educator, spending eight years at the University for the Creative Arts as a sessional tutor teaching on the foundation and graphic design courses. He is currently the co-owner of Stewart2, a visual communications studio, based in Rochester, UK.

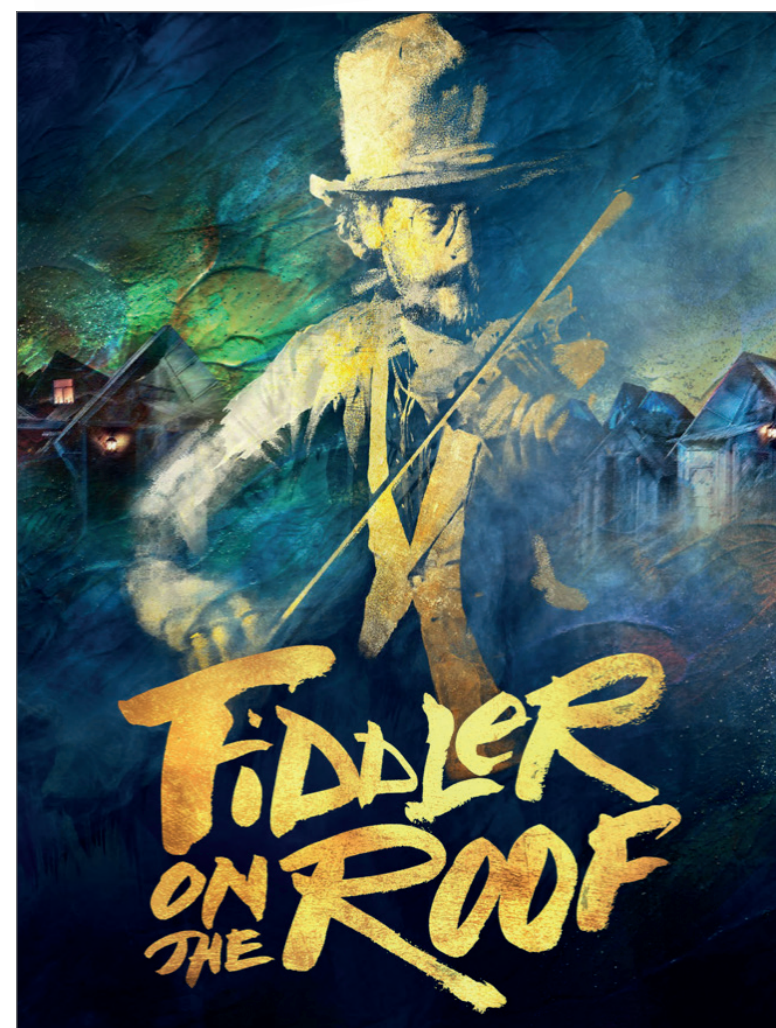
Since June 2015, he has been engaged with a personal project of re-imagining fountain pen inks as a creative medium for lettering and illustration. Through deconstructing the fountain pen inks some quite wonderful and magical processes occur. The freedom and variety that this unique medium offers is both addictive and inspiring. He now shares his skills with a diverse international following online.

[www.stewart2.com](http://www.stewart2.com)  
[www.nickstewarttype.uk](http://www.nickstewarttype.uk)  
[www.nickstewart.ink](http://www.nickstewart.ink)



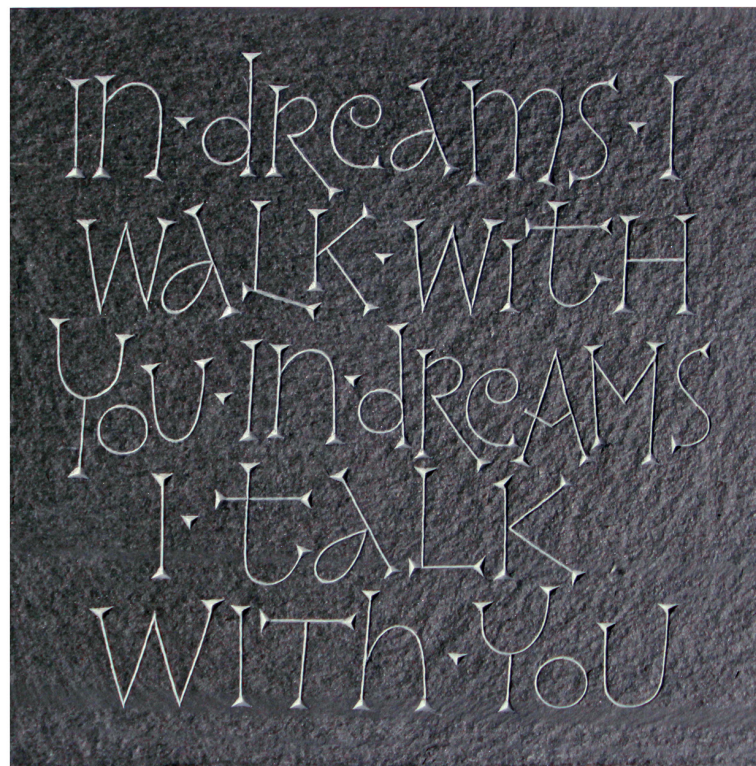
*'Nick's rigorous and ground-breaking investigations into the creative possibilities of fountain pen ink demonstrate in both his professional and creative practice an essential passion and unbridled enthusiasm for the medium, application and cultural relevance of practice driven engagement.'*

**Gary Clough** RCA  
 Head of Programme  
 Graduate Diploma Art and Design  
 Royal College of Art, London



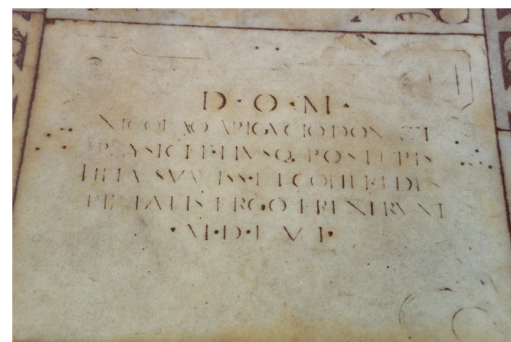


# INCISIVE LETTERWORK

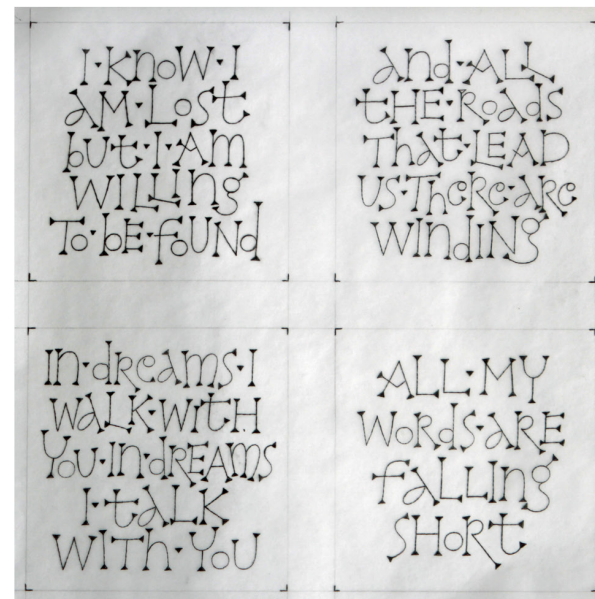


'Lines of Desire' Burlington riven slate 300x300x10mm 2010

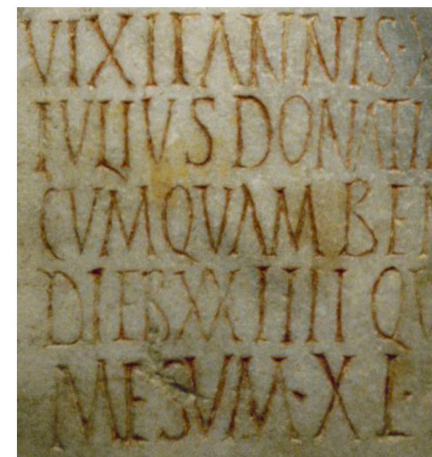
Where do ideas come from? Some of our alphabets and stones have been directly influenced by Roman inscriptions like the one here that Brenda and I found in Urbino museum. The little triangular endings have followed me around for years now, culminating in this google type called SNOWBURST. We combined this with another style inspired by San Vito's manuscripts and made the alphabet with the little gilded triangles. We have a particular interest in trying to combine two different lettering styles, our 'Dual Text' pieces. Have a look on our website for more examples. There is amazing lettering to be seen just everywhere in Italy, it is unbelievably rich in beautiful and eccentric inscriptions: the stone in Arezzo Cathedral's floor inspired the Auden poem 'Secret'. How little do you need to be readable? The Purbeck cliff face near our quarry prompted the sketch which resulted in 'New Blue Moon' and 'After Matisse'. Inspiration is everywhere around us, open your eyes and see!



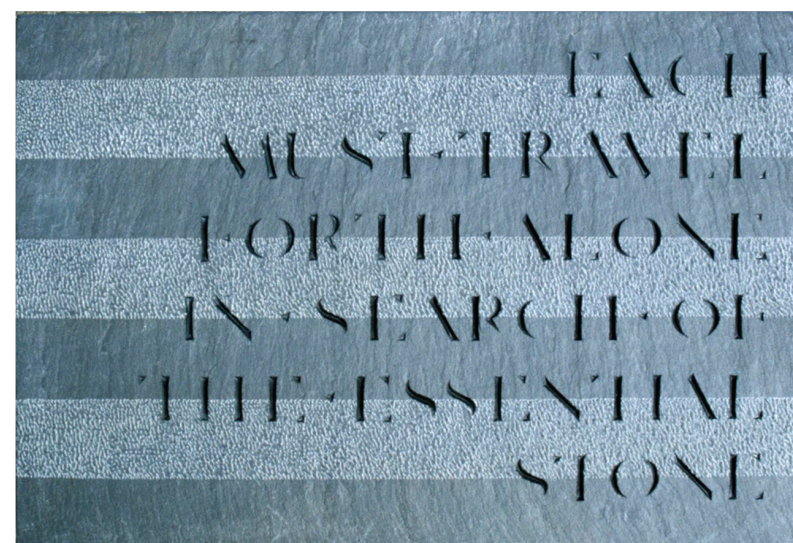
Arezzo Cathedral - worn Floor slab



Drawings for set of 4 'Lines of Desire' 2010

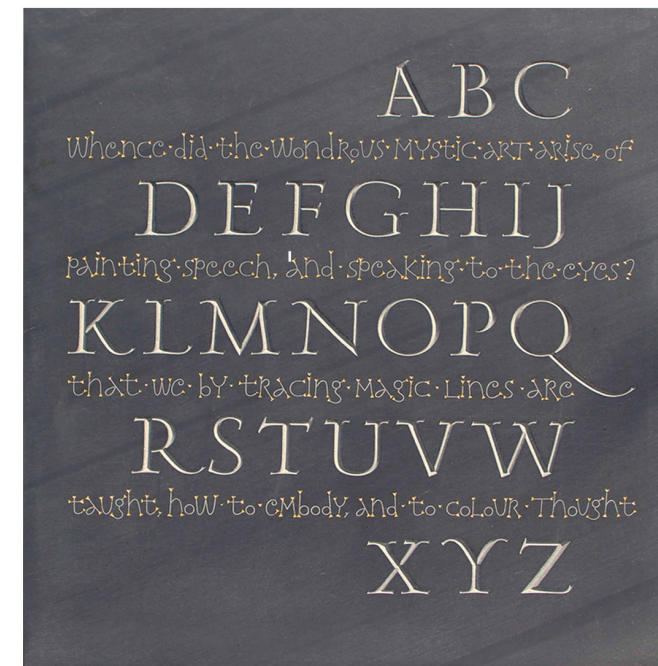


Urbino (Italy) Ducal Palace Museum



'Secret' Welsh riven slate, part 'picked' gold size 360x240x30mm 1998

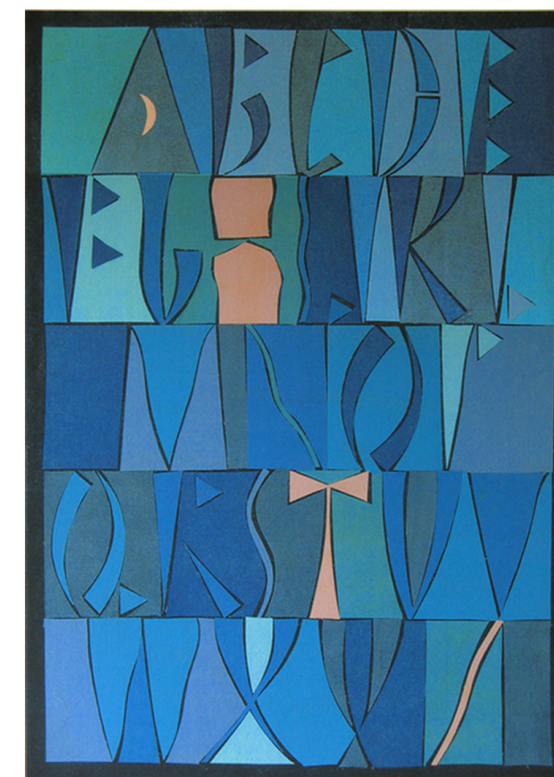
# INCISIVE LETTERWORK



'San Vito revisited' 600x600x20mm Burlington grey slate with gilded triangular serifs. 2010. Text William Massey

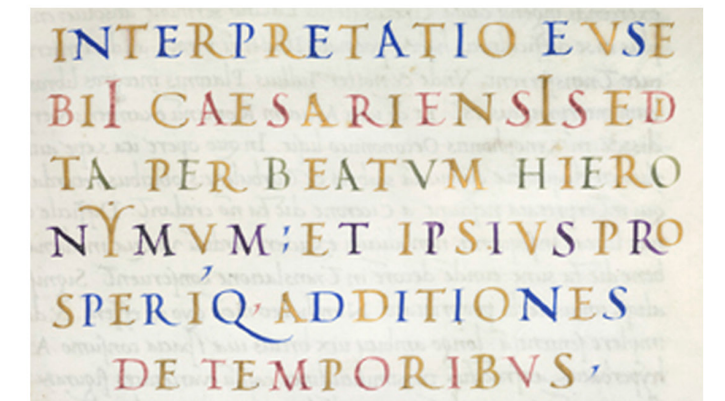


First sketch for 'New Blue Moon' inspired by cliff face



'After Matisse' cut paper

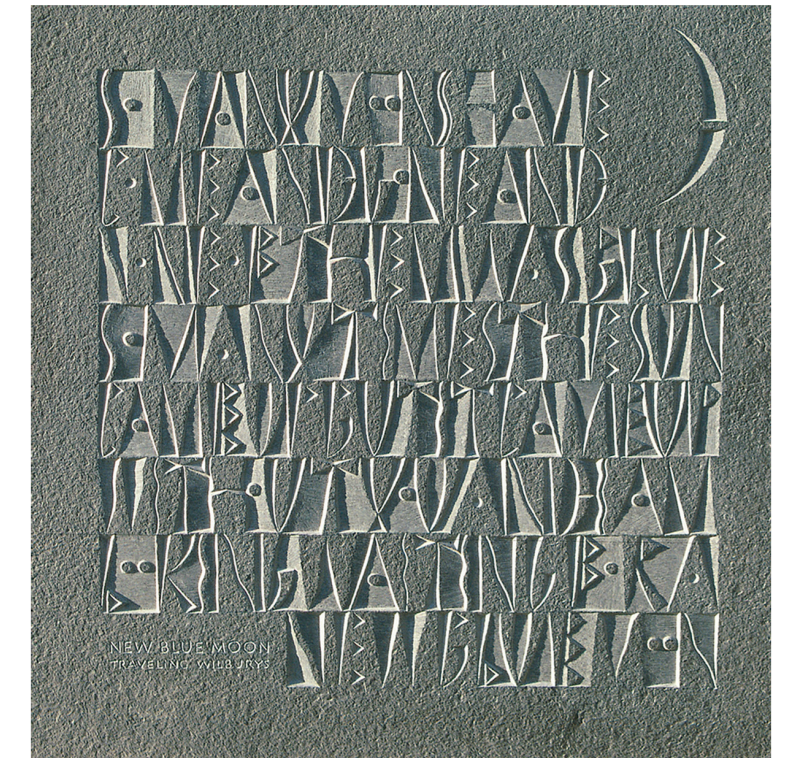
Annet Stirling [www.incisiveletterwork.com](http://www.incisiveletterwork.com)



San Vito Manuscript, British Library London



Purbeck cliff face



'New Blue Moon' Burlington flame textured slate 625x595x20mm 2002 text: Traveling Wilburys: I am waiting for a new blue moon





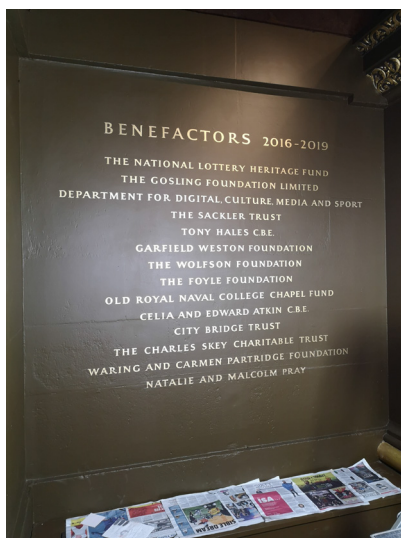
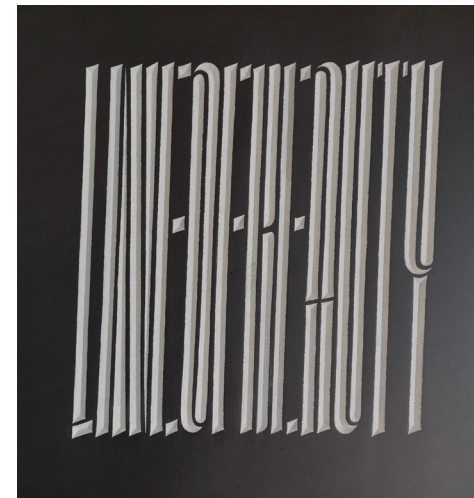
This corner of South East London has since 1997 been the place where I carve in stone. On the easel this day is a slate work in progress, a memorial to a scholar, traveller, poet. Next step is to draw, paint and then carve the inscription. One day I might splash out on an adjustable chair.

instagram - @philipsurey  
email - [ps@philipsurey.co.uk](mailto:ps@philipsurey.co.uk)

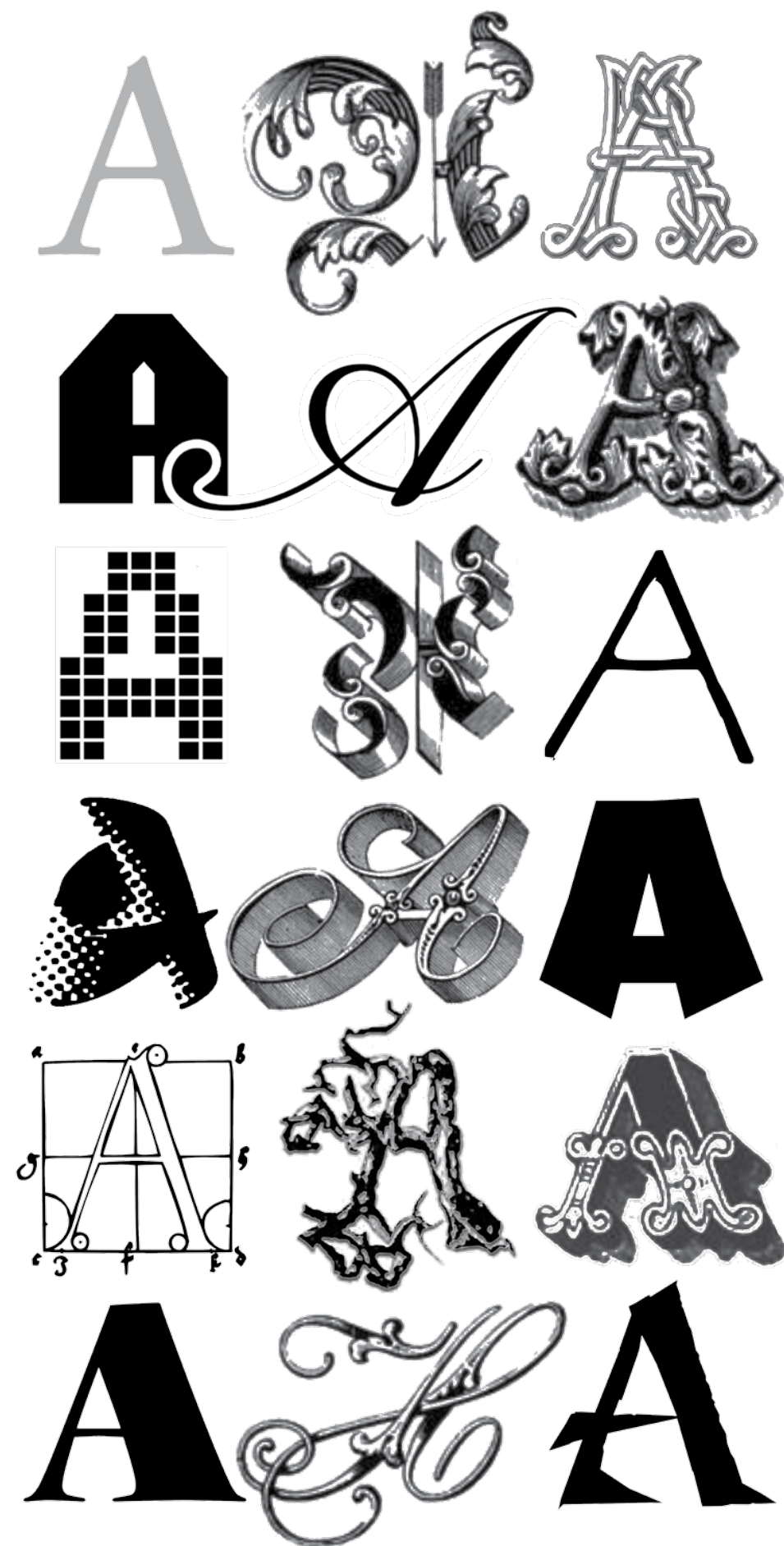
I should learn to use computers more, especially for designing. It may be of benefit when producing layouts for lettering commissions. But I engage best when I use my hands and I find drawing on paper or directly to stone really helps me to explore and understand each project. All lettering is then carved by hand or painted.



After so much formal lettering I gave myself permission to make my own work with the intention of loosening up. Carving word sculptures, first with curves... then straight lines I found I couldn't keep the hard earned disciplines of lettering out of these sculptures.







#### Alan Mauritz Swanson

From the mid-western United States, where the long lines of the landscape are easy to see. Student of Edward Catich, whose fervent injunction to “Practice, practice, practice” still echoes in his ears. Now Professor emeritus in the Rijksuniversiteit Groningen. <a.m.swanson@rug.nl>



#### Eighteen styles

They start with the Garamond I use as my house face.

What aesthetic judgements can we make about them? More importantly, just how do we go about making those judgements?

My hunch is that we ask in what context we want to use that letterform, at the same time as we mentally tell ourselves that this one is “pretty” or that one is “hideous” or the one over there is “pretty hideous indeed.” My hunch is also that, if pushed, we can think of an appropriate context for each of these.

# THE PLEASURE OF A

When we talk about letterforms, what is it we are talking about? Part of the problem is that in order to see them at all, we must also see their context. They must have a material reality. A letter written or printed on something becomes a part of that something and takes part of its meaning from that something. The aesthetic challenge, then, is to pull that letter off its surface, so to speak, and yet give it a reality.

In short, we are asking about its Clarity—can I read it—and its Intent—does it correctly or usefully fulfill its function.

If we can say that the problem is that there is no way objectively to verify or even test statements about the aesthetic quality of letterforms, we can nonetheless propose an investigation in two steps.

The first is to ask as many professional makers of letterforms as possible what strikes them first about any letterform; what do they look at, look for, and why? Allied to this would be to ask them, then, to give some thought to what aspects of a letter they consider to make it pleasing and to give an example of such a letter and what makes that letter so.

The second is to ask them to write/set two brief pieces of text, one identical for all—our typographic friend *Lorem ipsum*, or part of it, would do as sufficiently strange—and another, equally brief, of their own choosing, and to say why they made the choices they did.

Thinking hard about the first and doing this second will produce no statistically convincing scientific result, and the idea is probably impossible to carry out in any reasonable fashion anyway, but it might well have the salutary effect of getting everyone interested in letterforms to think about the underlying aesthetic question, at the heart of which is whether or not letterforms have, or even can have, an abstract nature while bound, as they seem necessarily to be, to a perceivable background. Reminding us that visible letters always have a visible context also keeps us away from considering letterforms only as art objects. It also suggests that a letterform and its physical context are intimately related. This is not news, but it is probably worth keeping in mind.

Any letterform must have a line. Before that line can be made, the idea of that line must be clear. That letterform then takes its meaning from the context in which it is

placed. The letter A, placed logically and thoughtfully on a piece of paper, say, then becomes an object, “The Letter A on a Piece of Paper.” Looking in one direction, that letter is as complete as it needs to be. Looking in a different direction, that letter A followed by others in a causal relationship to make a word or a sentence, a paragraph or a book, has a different nature from “The Letter A on a Piece of Paper,” because part of its aesthetic value depends upon how well it takes part in a line of letters.

Now, it is also not news that all meaning, and not just that concerning letterforms, comes from Line. Aristotle was concerned about this. So was Bach. So was Jackson Pollock. But in its turn, then, Line suggests Causality, Coherence, and Unity—a knot is also a line. Much talk about letterforms centers on individual letters or on alphabets as a set, but I wonder if the issue really is whether or not we ought to think about letterforms aesthetically in terms of how well they keep a Line moving.




10 types from a decade of questions, observations, explorations and developments

Fenland      CAPLINE      Pembroke      Enigma      ᠠᠨᠢᠨᠠᠨᠠᠨᠠ

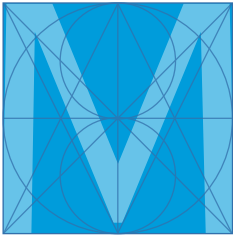


a      H      M      e      ᠠ

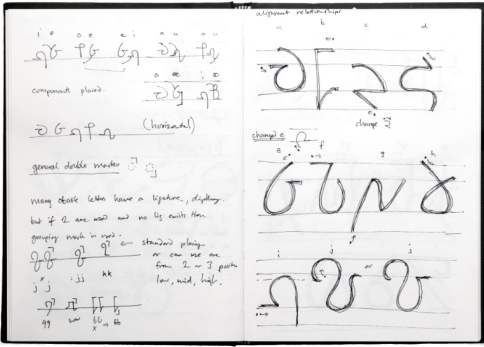
Fenland questioned structure      Capline questioned inline/outline      Pembroke observed geometry      Enigma developed its range      Queezoid explored other worlds



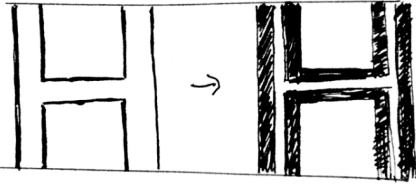
Constructed not written



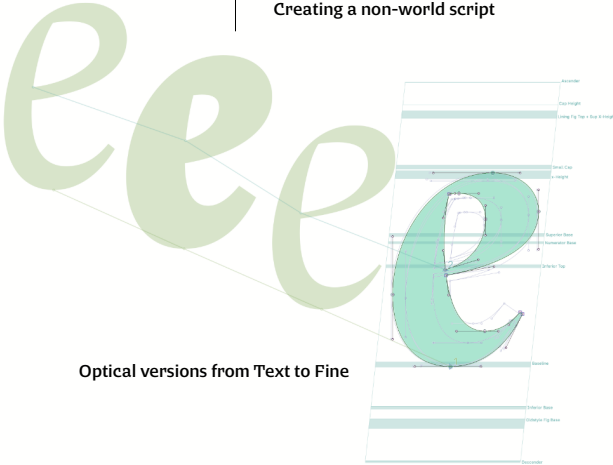
Relation to basic geometry



Creating a non-world script



Thick inline → thin inline  
Thin weight = Thick inline / Thin outline  
Thick weight = Thin inline / Thick outline



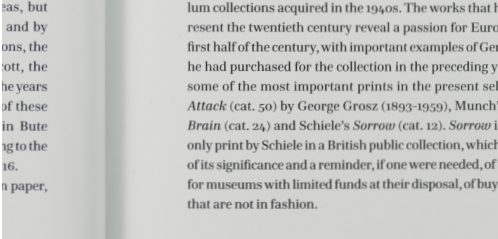
Optical versions from Text to Fine

De Worde      Hawkland      Brucker      Claymore      Rockhopper




r      a      k      E      r

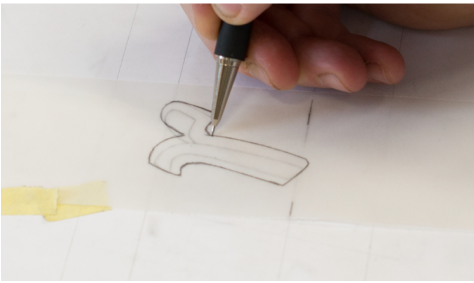
De Worde explored the first italic types      Hawkland explored the late transitional      Brucker observed expressionism      Claymore developed shaping      Rockhopper explored swashes to overkill




Elegant and engraved appearance



Printed specimen



Heavy italic developed from the light italic beneath



Inked original drawing







## Remembering Jack Craftsman and artist

WHEN THE distinguished printer Jack Werner Stauffacher died, in 2017, he was my oldest friend in more than one sense: he was a month short of his 97th birthday and we had known one another for almost 50 years.

In my native New York I had worked in magazine and book production, I had set type by hand, and I had passed many lunch hours talking about printed pages with the legendary Dr. Robert Leslie, of *The Typophiles*. I could hardly have been better prepared to know Jack, whom I met in 1969.

We would eat lunch near his studio at 300 Broadway, where he was the last printer in what had once been a major printing-trades building. After lunch he showed me pages—book pages, magazine pages, advertisements—and we would talk, about philosophy and music and European literature as well as type. We had in common great admiration of Stravinsky and, among other poets, Cavafy. A less fashionable enthusiasm was for the later work of Braque.

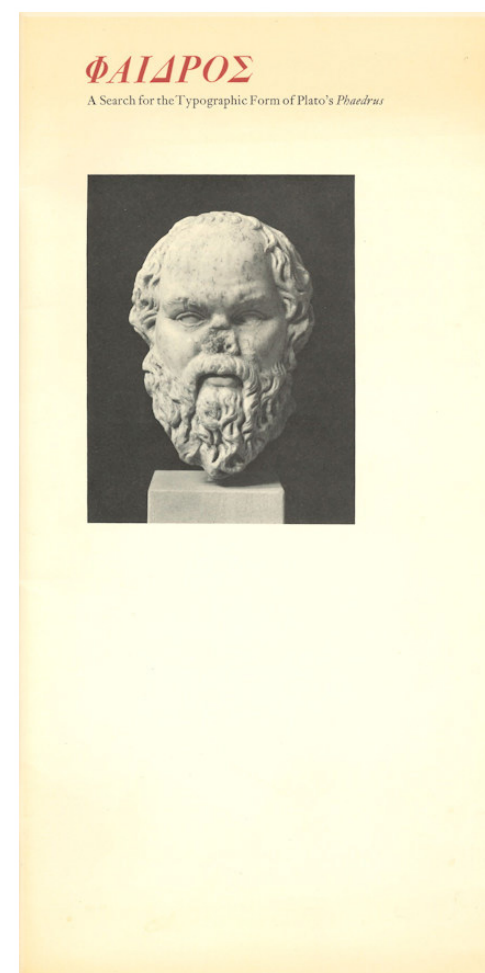
To know Jack was to be instructed in the worship of his friend Alberto Tallone, whose typography was almost flamboyantly austere and whose list was an epitome of European civilization. Over the years Jack's personal imprint, The Greenwood Press, gave us Horace and Vico and Goethe and, arguably its highest effort, Plato's *Phaedrus*.

Colorful accounts of gold-mining days, no. There was little common ground between the aspirations of The Greenwood Press and the Western Americana aspect of San Francisco's fine-press community. Informal and vivacious as Jack was, his work aspired to an intellectual seriousness that is seen to be serious.

In 1955, when he and his family went to live in Italy for three years, Jack shut down the Greenwood Press. After returning to

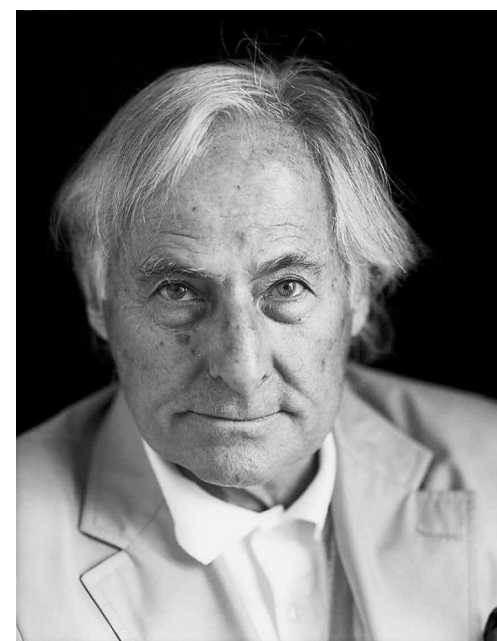
**Jerome Tarshis** is a retired cultural journalist in San Francisco. During the 1960s he wrote about extremely recent news of medicine until a revulsion against news led him to write biographies of the 19th-century physiologist Claude Bernard and the 16th-century anatomist Andreas Vesalius.

His writing about the arts has appeared in *Art in America*, *Artforum*, *The Atlantic*, *American Heritage*, *Vogue*, and many other magazines. Largely confined to his apartment because of the coronavirus pandemic, he has begun writing a book about Robert Burton's *Anatomy of Melancholy*.



### Phaedrus

*The Greenwood Phaedrus brings together a canonical text in ancient philosophy with vertiginously modern page designs.*



### Jack Werner Stauffacher (1920 – 2017)

Although deeply involved with printing as traditional craft, Jack was also an early adopter of the Macintosh.

Photo: Dennis Letbetter.



### Wood type print

"The letters are now retired and they can do anything they want," Jack said of his experimental monoprints.

the United States he taught at Carnegie Tech and then at the San Francisco Art Institute. By 1970 it was time to begin doing private work again, and the new Greenwood's first publication was *Albert Camus and the Men of the Stone*, a book of reminiscences by printers and proofreaders who had worked with Camus on Resistance newspapers.

What especially appealed to Jack was that Camus understood and cared about what printers did. Knowing and respecting the manual work of letterpress, Camus was very much Jack's kind of guy.

From a purely personal point of view the Camus book is my favorite Stauffacher publication. The smaller reason is that I helped with some editing of the translation, and at least a few of the words in a Greenwood Press book were chosen by me.

The larger reason is that I spent some of the golden moments of my youth in the company of printers, in close proximity to what was still traditionally referred to as the imposing stone, although by the time I first saw one, in the 1960s in Connecticut, the stone had become a metal table-top.

I thought printers knew how to do their work. As a writer I clearly didn't know what I was doing, and I am still given to such thoughts as This isn't what I had in mind, This isn't good enough, and How did I ever get myself into this? By contrast, Moxon's title phrase "mechanick exercises" reassured me. At the time I also believed that, unlike me, graphic designers were totally suffused with self-confidence. Ah, youth.

After Camus I blotted my copybook or pied the type. I became an art journalist, and Jack had a terribly ambivalent attitude toward the idea of art and the possibility that he might consider himself an artist. It seemed more virtuous to be Jack the printer.

In 1948 he published Eric Gill's "*And Who Wants Peace?*" Alas for me, the great man denied that he was an artist. He wrote, "An artist is supposed to be a person who makes things for the sake of beauty .... We have cut beauty off from everyday life and from everyday work and everyday things. We have made it something special, rare, expensive."

JACK COULD be awfully dapper, and he wore a tweed jacket with a fresh flower in its lapel, but the medieval craftsman's leather apron was always there in the mind's eye. I saw no need to point out that the Arts and Crafts Movement and its offspring the fine-press movement produced things most people would think of as precisely 'special, rare, expensive.'

There was also, a little confusingly, Jack's other side. On Saturdays he went to his office and made abstract prints using an incomplete set of 65 battered wooden letters. He offered the prints for sale as, Heaven forfend, artworks. In 2013 the Los Angeles County Museum of Art mounted the exhibition "Jack Stauffacher: Typographic Experiments." Whatever Eric Gill might have thought, Jack was delighted. And so was I.





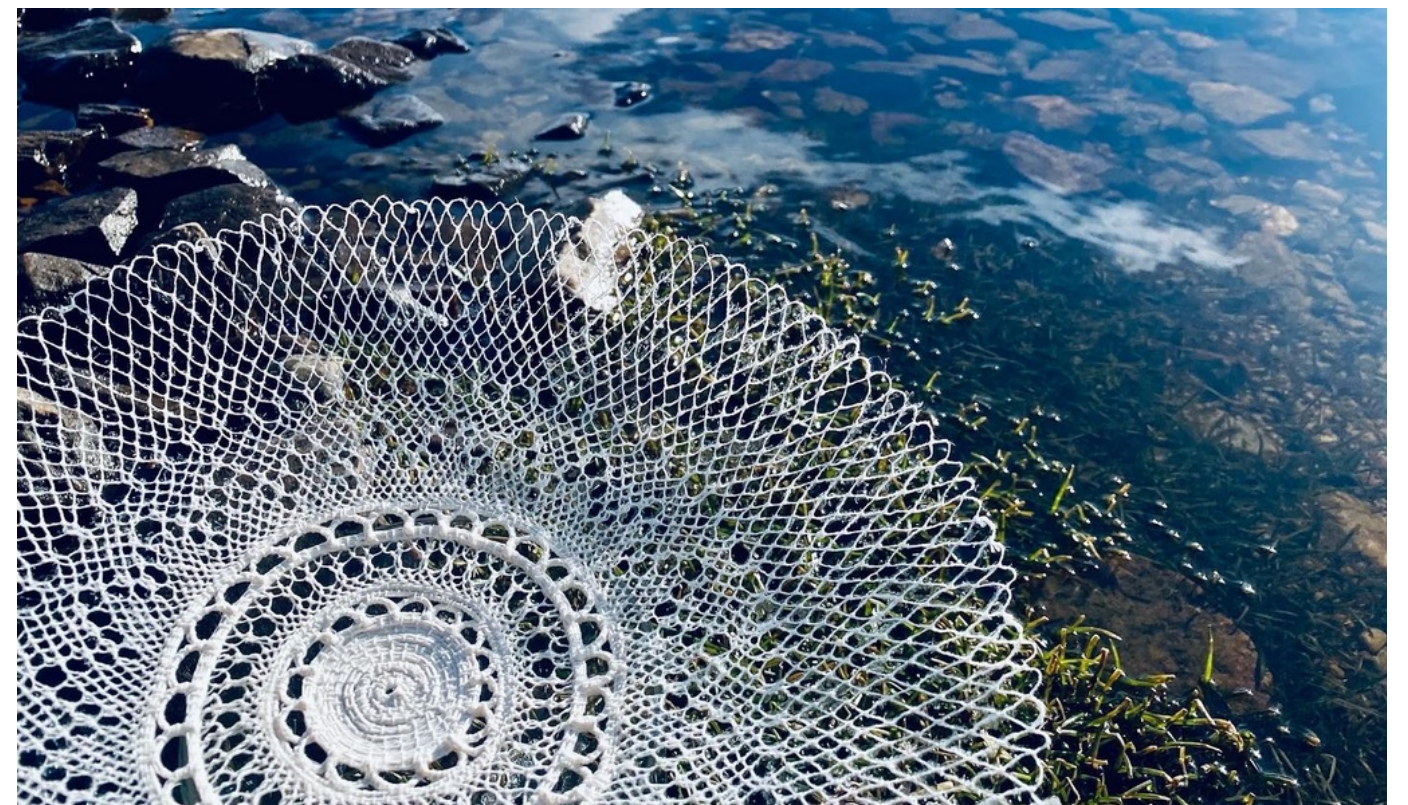
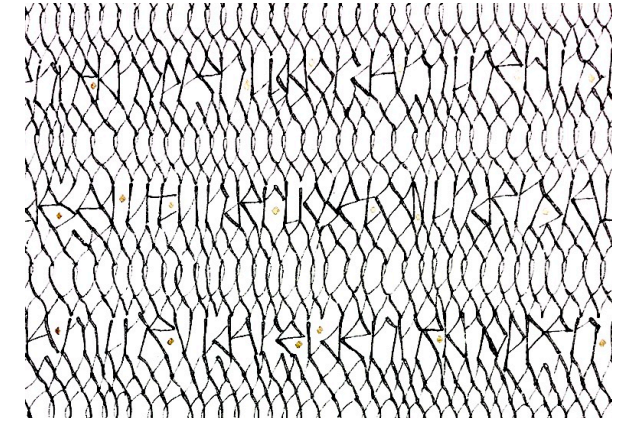
Borghild Telnes is a Norwegian calligrapher who set up her own workshop in 1998 and now works full-time. She has studied art history at the University of Oslo followed by Einar Granum's School of Drawing and Painting in Oslo and an extensive correspondence course in calligraphy at the Roehampton Institute in London. She often combines calligraphy with various printing and textile techniques, illustration and ornamentation, covering a range of different calligraphic styles. Borghild Telnes has exhibited widely in Norway and abroad.

Firingan Kalligrafi  
Mosasida 226, 3840 Seljord, Norway  
0047 48030097  
firingan@hotmail.com  
www.firingan.com

## Experiments in text and thread

I have as long as I can remember had a passion for thread, be it in the form of embroidery, knitting, crochet or weaving. Over the last two years I have studied an old binding technique called, in Norwegian, *telebinding* or *filering*. The nearest English term for it is *Armenian lace* or *needle lace*. I have called my project *Forest of Threads* and I have tried to envisage an encounter between thread and text where I find similarities between needle and pen as well as between thread and ink. Words and letters are interwoven like threads in a woven cloth. The texts are often illegible and are perhaps rather patterns creating more elaborate artworks.

The techniques I have used are drawing, wood engraving, drypoint, embroidery and needle lace. The materials I have used are thread from flax, silk and paper, leaves from different trees, and paper of different qualities.



Texts used: Norwegian folk songs and poems by Hans Børli and Kristine Søgne





# LETTERING FOR HOLIDAY PROJECTS

Texas Lettering Arts Council



The concept of *Lettering for Holiday Projects* (LHP) emerged from a single question posed in 2021, "What's next?"

Only a few weeks had past since Legacies III, the 39th International Lettering Arts conference - a 7-day, virtual event featuring more than seventy creative lettering classes and workshops and 45 instructors.

LHP was created out of the desire to widen the reach of calligraphic awareness and to feature a mainspring of talented and skilled artists.

## ALL-PROJECTS PASS Lifetime Learning with Project Notes & Handouts



The LHP 2022 line up of projects; First row: Barbara Close, Younghae Chung, Heather Martinez, Veronica Phillips, Thomas Hoyer.  
Second row: Holly Monroe, Thomas Hoyer, Tamer Ghoneim, Roxanne Glaser, Gemma Black.  
Third row: Heather Held, Joanne Fink, Debbie Dutton, Holly Monroe, Heather Martinez.



LHP 2022 Hosts - Heather Martinez and Tamer Ghoneim

Each LHP artist is interviewed Live following their presentation and sponsored prize giveaways.

LHP is aired Live and free of charge on TXLAC's Lettering Projects Youtube channel.



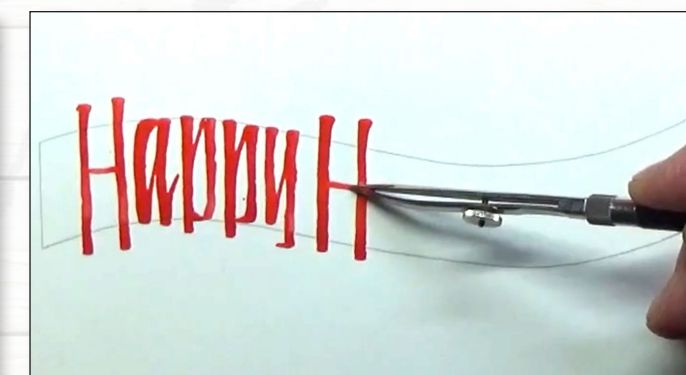
Tamer Ghoneim teaches how to create Ghoulish Gothic lettering using an iPad Pro and Procreate app (LHP 2021)



Holly Monroe teaches how to letter in a circle, demonstrating several techniques including lettering and painting (LHP 2022)



Younghae Chung creates a wreath with a pointed pen, gouache, Fine-Tec metallic paint and crystals (LHP 2022)



Thomas Hoyer teaches layout and demonstrates lettering with a ruling pen (LHP 2021)



Veronica Phillips demonstrates a hand-painted Accordion Fold Booklet from start to finish (LHP 2021)



LHP and the workshop library are hosted by Texas Lettering Arts Council, a 501(c)(3) non profit organization, founded by Angie Vangalis in 2003 as a support to the calligraphy community.

Logo lettering by Michael Clark. Background lettering by Peter Thornton.





# LETTERING FOR HOLIDAY PROJECTS

Texas Lettering Arts Council



Younghae Chung is a classically trained calligrapher, author of “Classic Calligraphy for Beginners”, teacher and creative entrepreneur based in southern California. Since launching her business Logos Calligraphy & Design, Inc in 2016, she has taught thousands of students worldwide through her online courses and intimate workshops.

Having experienced first hand the joy and power of putting a pen to paper, she is passionate about keeping penmanship alive by passing down her love onto the next generation.

Website: <https://www.logoscalligraphy.com>

Instagram: [https://www.instagram.com/logos\\_calligraphy](https://www.instagram.com/logos_calligraphy)

*"Fill your paper with the breathings of your heart" - William Wordsworth*

I believe calligraphy goes beyond just letters on paper. I love that it conveys an expression of oneself in a unique and meaningful way. Learning calligraphy has also been therapeutic as I have to tune out all the distractions around me to focus on what's in front of me. It also forces me to slow down and appreciate the thoughtful attention that is required to master a script.

Though I enjoyed learning Italic script in college, it wasn't until I took a Copperplate workshop in 2014 when I fell in love with pointed pen scripts. I love the delicacy of writing with a pointed nib and all the possibilities we can do with this writing tool! Over the years, I am continually inspired and thankful for the opportunity to connect with students from varying backgrounds, ages, and experiences. They have been a testament that it is NEVER too late to learn something new! Grateful for the lifelong journey we are in to learn and create from our hearts.



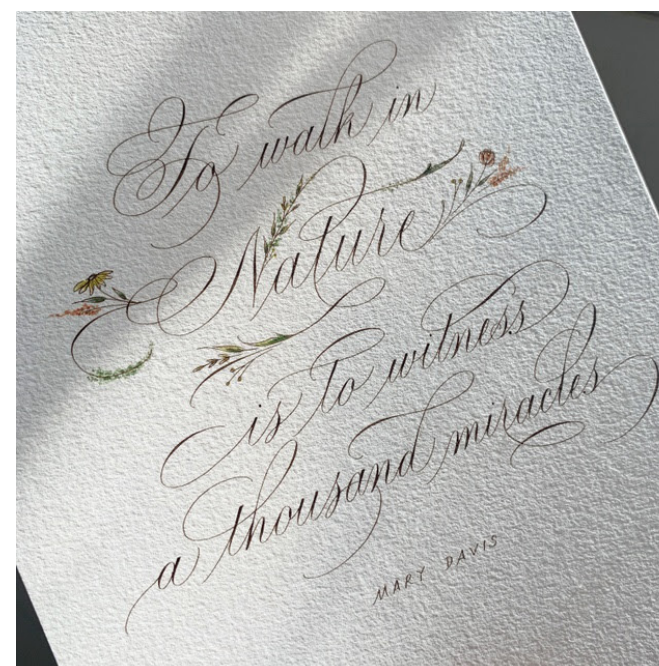
**Figure 1.** Frosted Winter Wreath. Creative project in collaboration with Texas Lettering Arts Council and Royal Talens



**Figure 2.** Christmas card envelopes. Green wreath with personalized names on kraft envelopes. I added a bit of shimmer using Sakura Gelly Roll Stardust Pen. Wrote the first name in Copperplate and the rest in Spencerian. These two scripts complement each other so nicely.



**Figure 3.** Envelopes for teachers written in Spencerian script. Some of my favorite white inks include Dr. Ph Martin's Pen White, Dr Ph. Martin's Bleedproof White, Amsterdam White Acrylic Ink.



**Figure 4.** Short quote written in Copperplate with Tom Norton's walnut ink. Added some botanical illustration for a pop of color and to accent the word "Nature".



**Figure 5.** A card for my first Copperplate teacher. Written on handmade paper with a Nikko G nib and Dr. Ph Martin's Pen White ink. Added pearl gem stickers for decorative purposes.





# LETTERING FOR HOLIDAY PROJECTS

Texas Lettering Arts Council



I'm Tamer Ghoneim, a professional calligraphy artist and instructor based in Houston, Texas. I specialize in Blackletter and Gothic calligraphy styles, including modern interpretations and abstract designs.

*(I'm also a superhero, sci-fi, and fantasy superfan, productivity geek, photographer, word inventor, and love all things chocolate)*

I have been featured on television, by online calligraphy and design organizations, and my work has been internationally published and shown at art exhibitions.

My goal is to encourage people of all ages and skill levels to pursue their creative dreams and learn the rewarding art of Blackletter calligraphy.

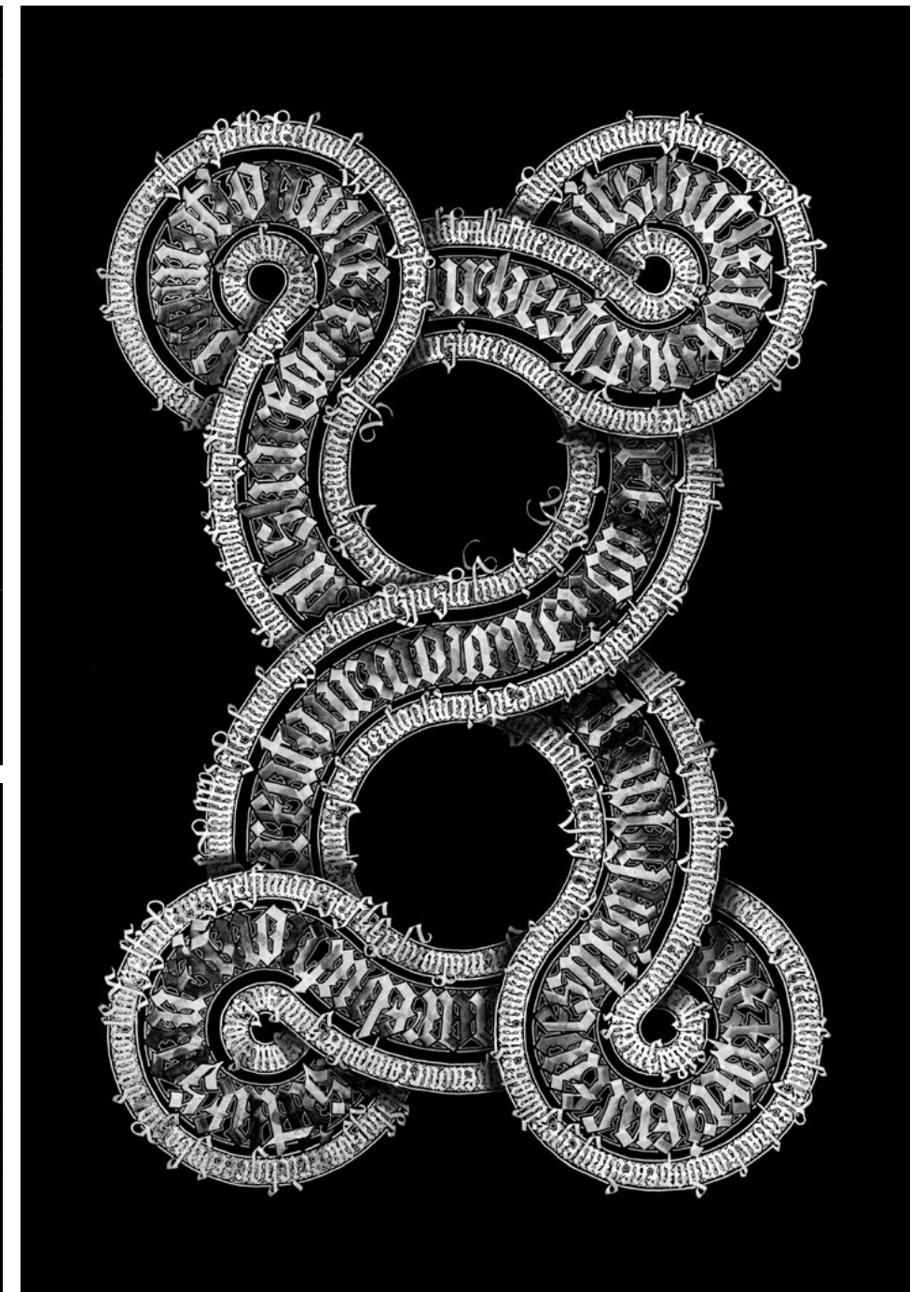
I use a positive, fun, and supportive teaching style that encourages and motivates students while learning. Seeing their spark of inspiration ignite into personal artistic works that fill them with pride and joy in their creative abilities is magical.

I would be thrilled to hear from you. Find me online and on social media:

[www.BlackletterFoundry.com](http://www.BlackletterFoundry.com)  
[@BlackletterFoundry](https://twitter.com/BlackletterFoundry)

...and you can get a FREE bundle of creative resources (including my super popular Ultimate Blackletter Guide Sheets) at

[www.BlackletterFreebies.com](http://www.BlackletterFreebies.com)



**Opposite:** Abstract calligram of Baby Yoda (I may perhaps have snuck a few words into this one)

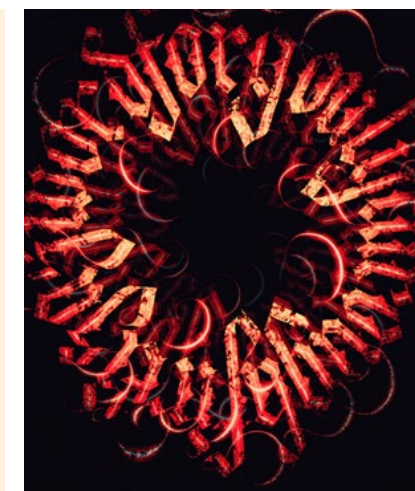
**Top Left:** Abstract calligraphy composition of deconstructed Blackletter strokes

**Above:** Abstract calligram of the Joker

**Top Right:** Experiments in infinitely looping geometric blackletter designs

**Far Right:** Additional experiments in infinitely looping geometric Blackletter Designs

**Right:** Three-dimensional layered blackletter circles made with Procreate and my custom blackletter brushes







# LETTERING FOR HOLIDAY PROJECTS

Texas Lettering Arts Council

## Holly V. Monroe

Lettering Artist, Illuminator, Educator

## Third Generation Calligrapher



As a third generation calligrapher, my mission is to feed the soul by making meaningful words beautiful. Colorful lettering styles, illustrations and flourishes enhance my designs ranging from framed quotations, greeting cards, family trees, awards, artistic books, walls and other creative projects. Illumination on calfskin is a specialty.

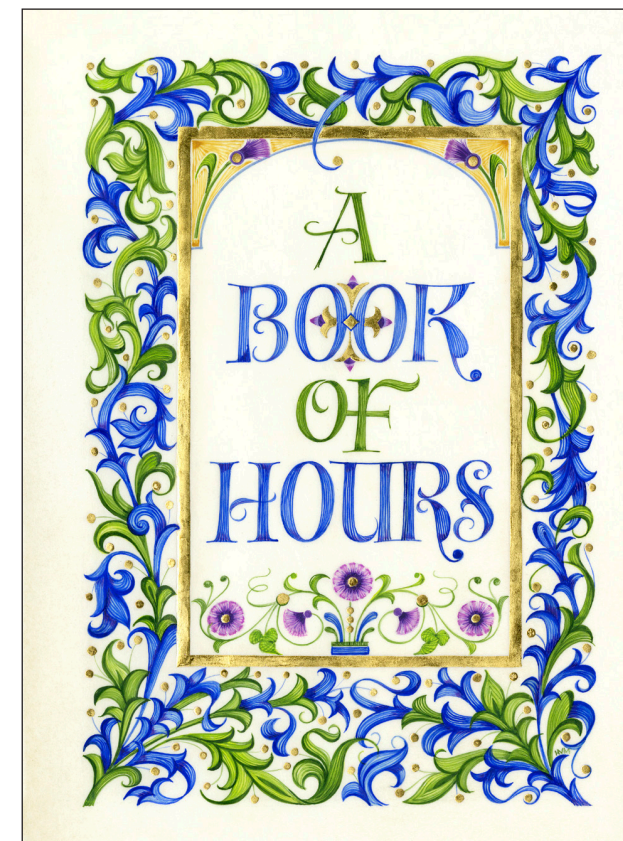
*From cocoon forth a butterfly  
As lady from her door  
Emerges - a summer afternoon -  
Repairing everywhere,*

A Butterfly - Watercolor & 23k gold leaf & powder on Vellum  
by Holly V. Monroe

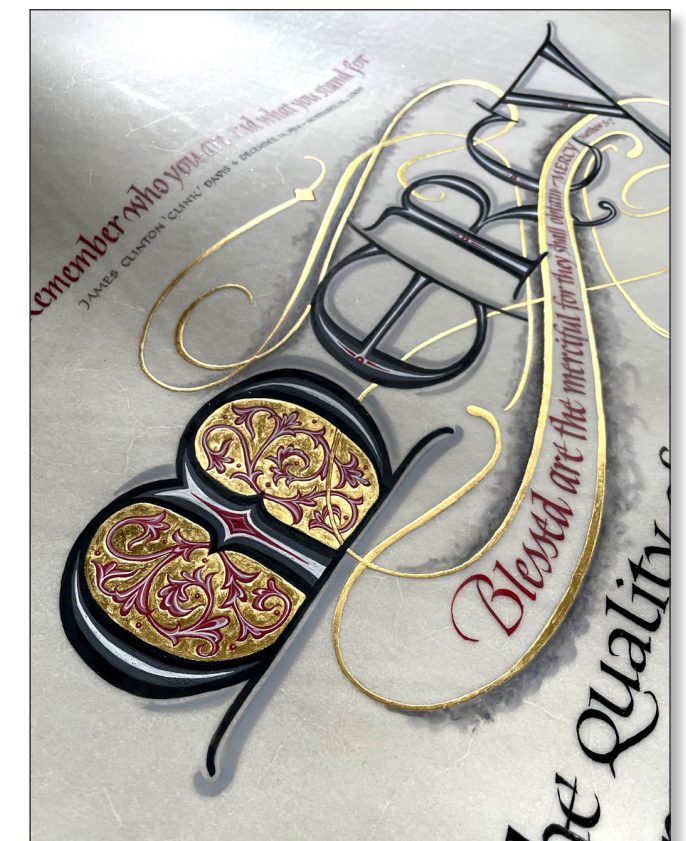
Lettering and technique lectures plus workshops can be scheduled by contacting Holly at [Letters@HollyMonroe.com](mailto:Letters@HollyMonroe.com)  
513-207-2737 • [www.HollyMonroe.com](http://www.HollyMonroe.com)



Angelic Declaration, 23k Gold, Watercolor, Ink on Calfskin, 13"x19" by Holly V. Monroe



Title Page of 144 pp. book on Manuscript Vellum, 23k Gold, Watercolor on Calfskin 6.5"x8" by Holly V. Monroe



Shakespeare, The Merchant of Venice & Bible Verses, 23k gold, stick ink on calfskin 36"x42" by Holly V. Monroe

Visit Holly's gallery at [www.HollyMonroe.com](http://www.HollyMonroe.com)





## Wayne Thompson

Wayne is an Australian type designer, lettering artist and type educator. He specialises in wordmarks and typographic brands, and likes to take an experimental approach to hand lettering. He has a Masters degree in Typeface Design (MResTD) from the University of Reading, UK, the world's most highly regarded type design program. His aim is to contribute an Aussie flavour to the world of typography. Wayne has never won any awards. See more: [www.atf.com.au](http://www.atf.com.au) // Contact: [wayne@atf.com.au](mailto:wayne@atf.com.au)

Brushpen  
Lettering

A B C D E F G H I  
J K L M N O P Q R  
S T U V W X Y Z  
A B C D E F G H I

Buderim  
Ginger®

Sheridan  
McMahon

Adman  
STUDIOS

Barrangi

Grainfed  
BREWING COMPANY

treehouse

FROZEN  
SUNSHINE

Alison Smith

Colourful

Frozen  
Sunshine

Muscle Co.  
— TRAINING —

Ciel Bleu



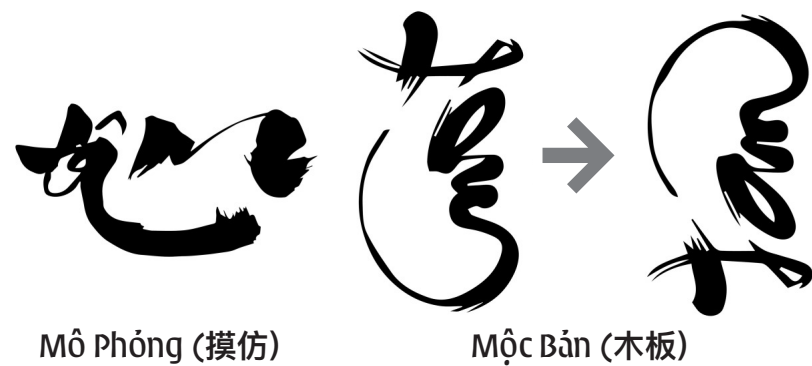
# Trần Thế Kiệt: Vietnamese calligraphy

## Exuberance in the Latin alphabet



### Flowing grace

Vietnamese calligraphy in its basic form can be divided into five styles. The word tâm (心) can be written in six ways, the sixth being the fifth, written upside-down and mirror-reversed.



### Variations on a theme

**Chân Phương (真方):** A style that's recognizable and very easy to read, without any styles; looks almost like regular writing  
**Cách điệu (格調):** A more stylized Chân Phương that shows a personal style.

**Thảo (草):** A style that is extremely personal, in which the audience will recognize the author just by looking at the calligraphy without having to see the author's signature.

**Mô Phỏng (模仿):** A style that resembles foreign words, such as Chinese, English, Arabic, etc.

**Mộc Bản (木板):** A style written like writing into woodblock, in which the writing is flipped to resemble Hán Nôm characters; it requires a mirror to recognize the words.

All of these styles except for Mộc Bản can also be applied to Hán Nôm (漢喃) calligraphy, which is calligraphy in traditional Chinese and old Vietnamese characters. In fact, many calligraphers still do calligraphy in Hán Nôm to this day.

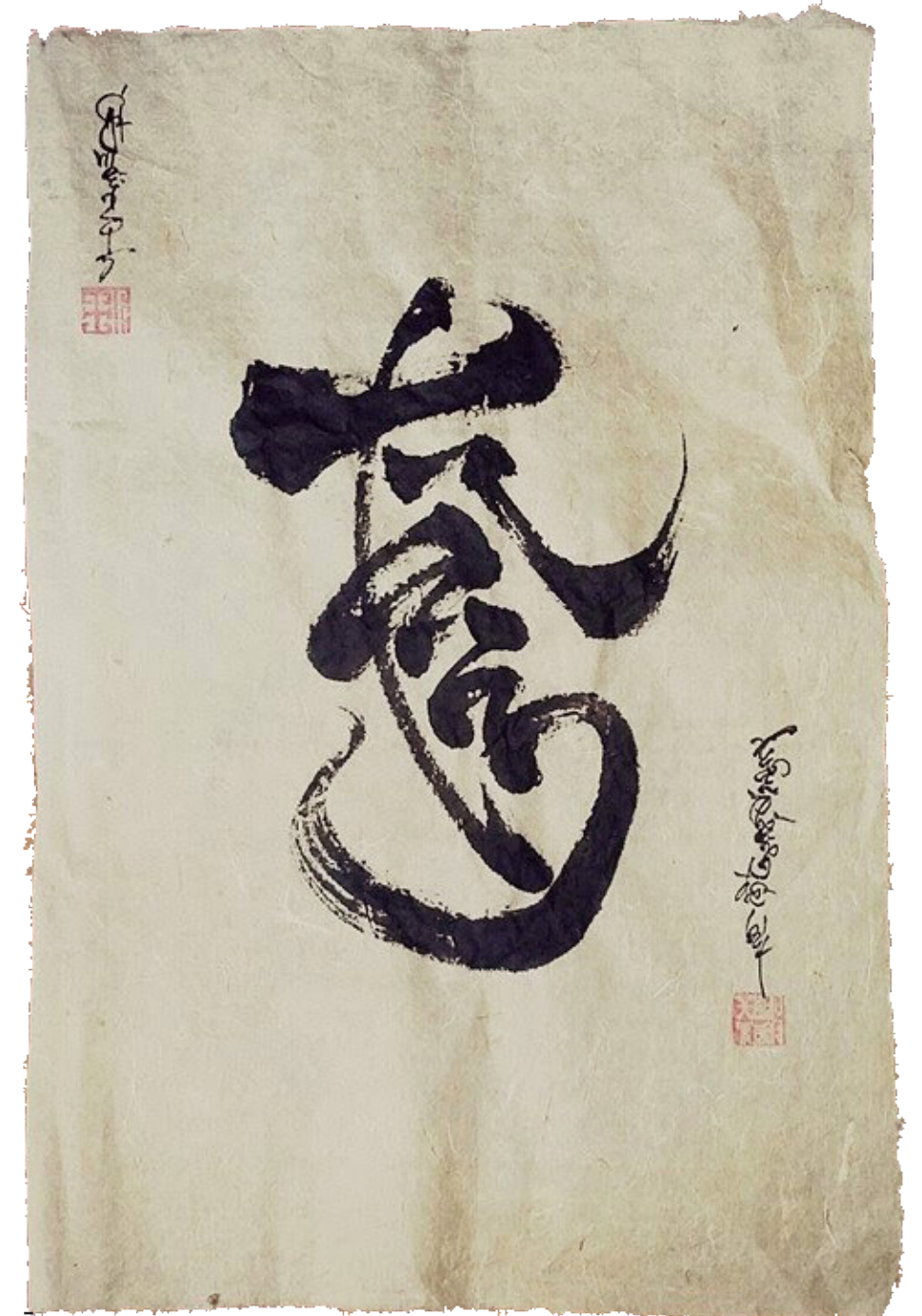
**Trần Thế Kiệt** is an avid observer of the diverse aspects of Vietnamese traditions and the fluidity of its culture.  
[vietphuc.tumblr.com](http://vietphuc.tumblr.com)

Vietnamese calligraphy (Thư Pháp 書法) was derived from Chinese calligraphy, just like Korean and Japanese calligraphy styles. However, unlike Japanese, Korean, and Chinese, Vietnamese calligraphy was drastically changed due to the adoption of a completely new script foreign to the Sinosphere: Latin alphabet.

The new Vietnamese alphabet, called chữ Quốc Ngữ (字國語), does not adhere to the squared blocks of the rest, and cannot read from right to left like the rest. Therefore, new styles of calligraphy emerged, despite still retaining the roots of East Asian calligraphy.

Many think Vietnamese calligraphy is distinct, unique, and beautiful; some also think it is ugly, contradictory, and doesn't work. This is due to the blend of East and West, which may or may not work for viewers' eyes.

In essence, however, calligraphy is art, and not everyone will have the same feeling for it.



Tâm. Copyright © 2016 Thư Pháp Xuân Thành. Ink on paper. Published under Creative Commons Attribution-ShareAlike 4.0 International, Wikimedia.





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<http://sophie-verbeek.com>

*Sophie Verbeek studied Business Administration in Reims and London, followed by History of Art in Dijon, where she discovered the works of Dotremont, Hartung and Aleschinsky and started practicing historical calligraphy. Her research into a free, liberated gesture, far from aesthetics, was encouraged by Roger Willems and Brody Neuenschwander and further strengthened by ten years in the Black Fingers calligraphy group. To enhance her knowledge of herself and others, she followed a course in art therapy and has become an analytical art therapist. She gives workshops and has exhibited widely.*

## Sophie Verbeek

# Playing, creating, and letting go

## Looking for our inner child



*A feeling of nothingness (2022)*  
40 cm x 50 cm. Mixed media

Being the grandmother of three grandchildren, I've often been taken back at their ability of being inventive and ingenious when they play. They do not judge their actions; they do not compare them to others, and they have no fears of breaking rules (yet!). They just play for the fun of playing. When I am with them, I witness myself becoming a child again rediscovering the joy of laughing and letting go. However, I noticed that not everybody has this capacity to play.

As a calligrapher and art therapist this led me to research into the concept of Play and Artistic Creation. Why is it, that some adults manage to connect to their inner child, have a vivid imagination and create easily, whilst others seem incapable of letting go, paralyzed by their fear of losing control?

I believe that the answer often lies in some sort of traumatic experience, fear, or humiliation encountered in their childhood, cutting themselves from their true self. They have forgotten how to be childlike.

*Deep meaning often lies in childish play (2022)*

Johann Friedrich Von Schiller  
20 cm x 30 cm. Black Gouache



*In every real man a child is hidden that wants to play (2022)*

Nietzsche  
20 cm x 30 cm. Black Gouache

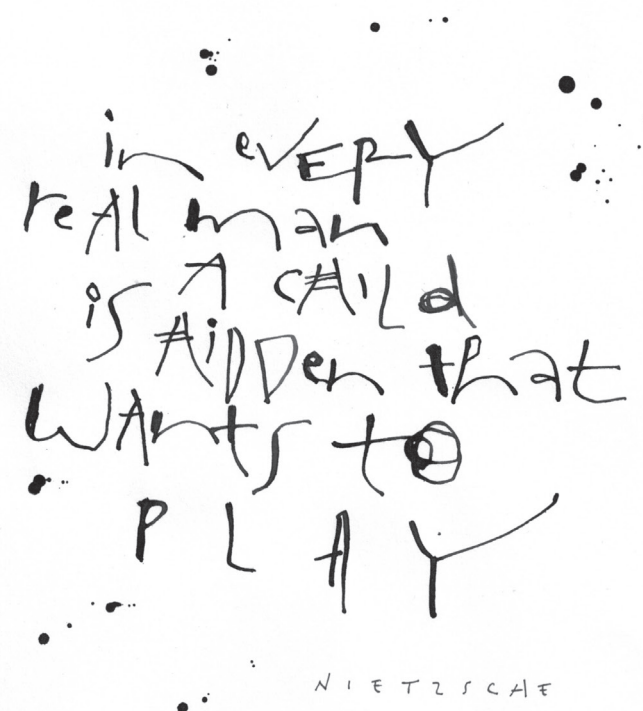


When we practice traditional calligraphy, we copy beautiful historical models, which require important skills based on the slow control of the gesture. It's a demanding and difficult art-form, that incites us to stay within safe boundaries. However, knowing the rules is as important, as knowing how to break them...

Calligraphy combined with art therapy explore a whole new direction. Based on free gesture and expression of emotions, it encourages us to let go and rediscover how to play. Courage and humility are needed to leave our comfort zone, in order to discover unknown territories that we have never dreamed of. This process is an invitation, as adults, to reconnect and play with our inner child. As a result, self-discovery and inner growth will help you create unique artwork.

To help people understand this approach, I decided to create my own paintings and letterings as experimental models, demonstrating the range of this art-form. Playing with collage, lettering, free gesture, bright colors, and my sewing machine, I created poetic paintings, allowing my fragility and sensitivity to come forth. Inspired by children's writing, I then calligraphied quotes that question the act of playing and creating. My biggest challenge was legibility and finding the correct script that mirrored the texts, without repeating myself. Needless to say, that I had great fun!

A bi-lingual book (English and French) will be published in the coming years, to leave a written trace of this research.







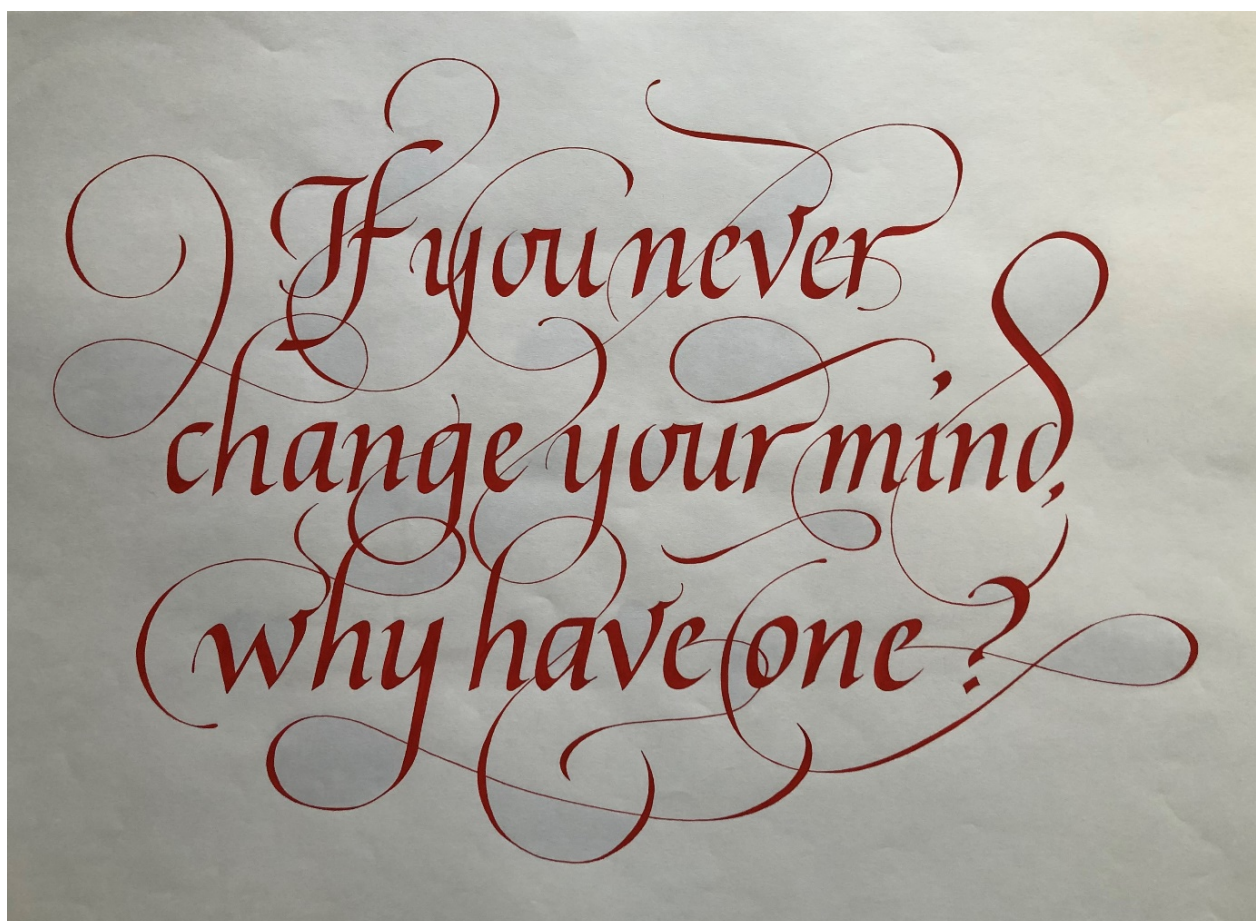
### Bas Vlam (1963), Norway

Born in the Netherlands, but living in Norway since 1984 on the island Askøy just outside of Bergen. Studied with reknown calligraphers in the UK on several workshops. As chairman of the Norwegian Society of Calligraphers for 30 years I set up courses in Norway with many great teachers from abroad.

I made calligraphy my living 15 years ago and still enjoy it!

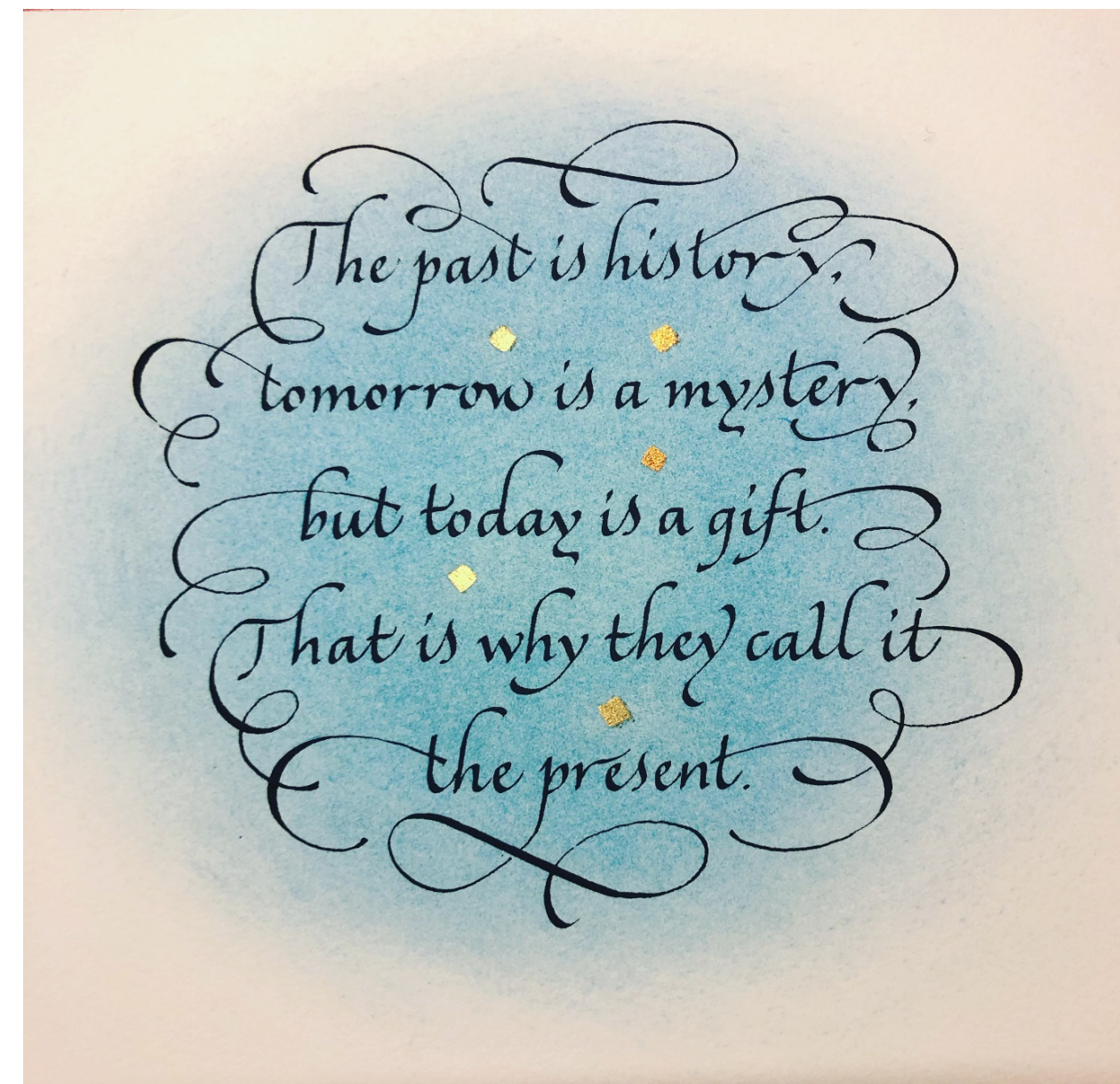
[www.kalligraf.no](http://www.kalligraf.no)

instagram: kalligrafbasvlam



### Words, words, words!

Quotations is what I really enjoy doing, thus my entries are two quotations done recently. If I see something I like, I write it down on a piece of paper and if after a few weeks it still appeals to me I start on the calligraphy. «If you never change your mind» was written in several pencil versions before I tried them with a broad edged pen. The latter gives a completely different image, but at times I find some details in the pencil drawing that can be used even with the broad edged pen. This quote was written with red Talens gouache on Fabriano paper using a Speedball pen size C1, the curves were done with a C3 over pencil lines. When the writing had dried I slightly improved on some of the curves with a pointed pen.



### The present

The famous quote «That's why they call it the present» is often used by AA groups to encourage people taking a day at the time and as such was an integral part of Tony Adams book «Sober». It seemed a nice gesture to give mr Adams this quote in return for him giving me some of his time. After a few freely written trials I came up with a version I liked, but felt afterwards it needed a bit of colour. So for once the background is a layer of dusted pastel on top of the writing with genuine gold leaf dots to finish it of. Written with a Mitchell nib and black Talens gouache on Waterford Saunders paper.

### Just so you know ...

I also enjoy other texts and do write what the client asks for too, but use a lot of time on my hand made book on English football, depicting all the teams in the EFL. Wherever I go I look for players past and present and have them signing my book on the actual page or pages.

Take a look at my dedicated instagram account @fotballboken if you like football yourself!





## Julian Waters Text as Texture

A lettering designer since the late 1970s, Julian has worked for National Geographic, U.S. Postal Service, many publishers and design firms. His parents, Sheila & Peter Waters, and legendary Hermann Zapf were his greatest teachers, as well as learning from each project. His work ranges from calligraphy to font design and typographic consultation. Font designs include *Adobe Waters Titling Pro*, custom typeface design and typography projects such as for Thomas Jefferson's Monticello, Virginia. He has also helped other calligraphers develop fonts based on their lettering, including some Hebrew designs. [waterslettering@yahoo.com](mailto:waterslettering@yahoo.com)

**Texture** — meaning the patterns made from strokes, letter shapes and space shapes, in single words, lines or *en masse* blocks of text. We can see all writing, typography and carved lettering as texture. First, single lines of broad edged pen capitals...

HERALD:. Generously spaced broad edged pen capitals produce a light weight static readable word. This straightforward writing was without much thought to design, but has a carefully proportioned, almost typographic restraint.

ENDANGERED. These capitals are more informal, resulting from more design and experiment. The shapes are less traditional and therefore more abstract and expressive. I allowed the shapes to respond to each other with “swing”, so a flavorful pattern emerges.

TEN YEARS. The letters were designed and written in alternating contrasting weights, with overlaps and joins.

HERALD

ENDANGERED '96

TEN YEARS

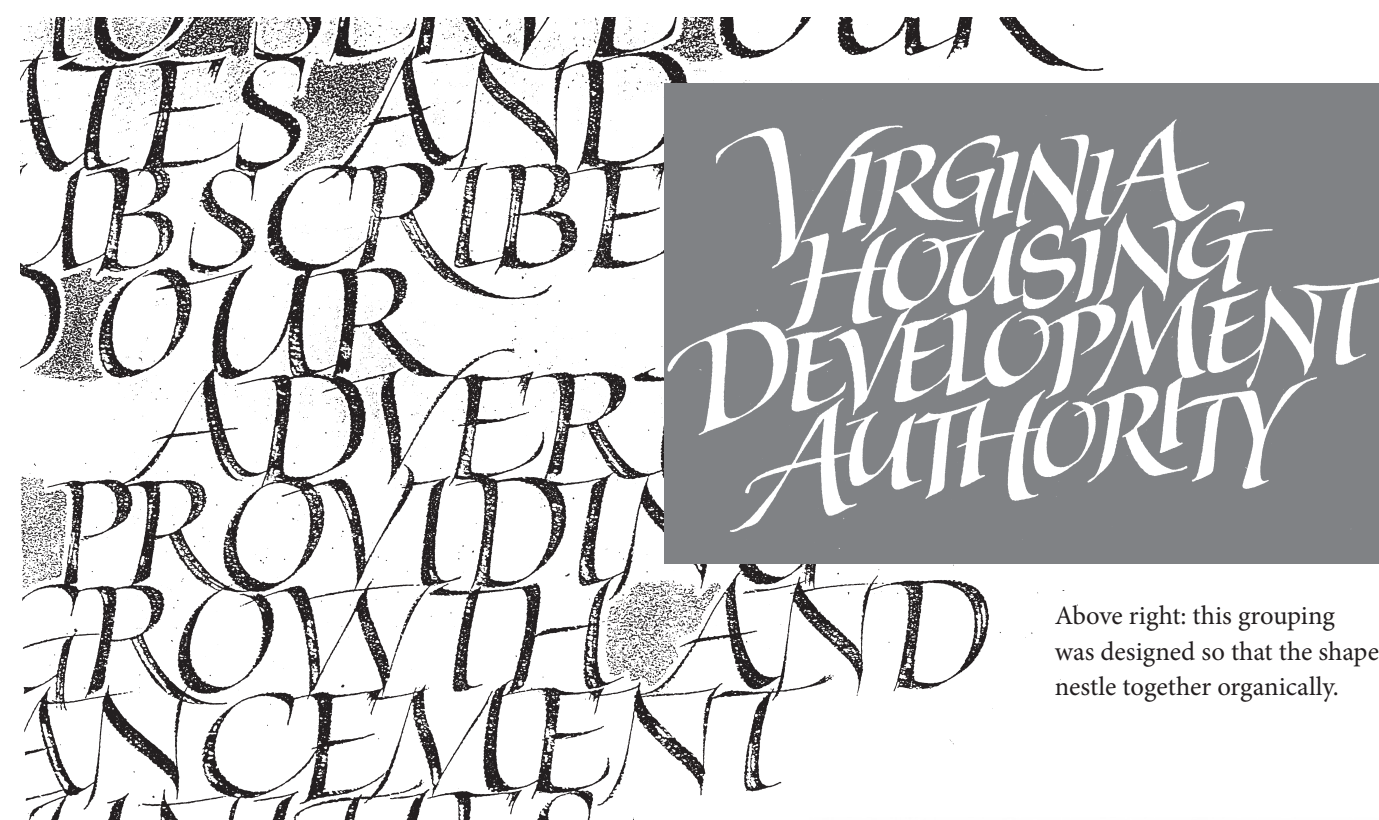
ABC  
LETTERFORUM  
XYZ

© Julian Waters

LETTERFORUM. A conference logo I designed in the 1980s. Two contrasting weights and textures of lettering.

WELLS  
BOOK ARTS  
SUMMER  
INSTITUTE

WELLS BOOK ARTS. New textural dynamics happen when lines of words are stacked. Here lines are separated and friendly forms subtly bend to each other but are still refined and readable.



Above right: this grouping was designed so that the shapes nestle together organically.

Above: part of a large original piece. Lack of line spacing tempts me to make playful stroke interactions from one line to the next.

Below: the texture becomes like an interlocking piece of fabric and the word spaces start to visually pop.

THIS IS THE STORY OF A MAN,  
WHO WAS NEVER AT A LOSS.  
HE HAD TRAVELLED FAR IN  
THE WORLD AFTER THE SACK  
OF TROY. THE VIRGIN FOR-  
TRESS. HE SAW MANY CITIES  
OF MEN AND LEARNED THEIR  
MIND. HE ENDURED MANY  
TROUBLES AND HARDSHIPS  
IN THE STRUGGLE TO SAVE  
HIS OWN LIFE AND TO BRING  
BACK HIS MEN SAFE TO THEIR  
HOMES. HE DID HIS BEST BUT  
HE COULD NOT SAVE HIS  
COMPANIONS. FOR THEY...

STAR-LIGHT  
STAR-BRIGHT  
FIRST-STAR  
I-SEE-TONIGHT  
WISH-I-MAY  
WISH-I-MIGHT  
HAVE-THE  
WISH-I-WISH  
TONIGHT

© Julian Waters

Above: writing in caps with some upswinging



THE ONLY PURPOSE  
FOR WHICH  
POWER CAN BE  
RIGHTFULLY  
EXERCISED OVER  
ANY MEMBER  
OF A CIVILIZED  
COMMUNITY  
AGAINST HIS WILL  
IS TO PREVENT  
HARM TO OTHERS.  
HIS OWN GOOD-  
EITHER PHYSICAL  
OR MORAL  
IS NOT SUFFICIENT  
WARRANT

WYVUNN  
NSTHIS  
TO PREV  
M TO

These capitals are carefully nestled together without many joins. I modified letter shapes to respond to each other and to the spaces. Each letter can have a different form, each to uniquely fit into the "puzzle". This is part of what separates calligraphy from typography.

H = W H H  
H H H  
H H H  
H H H ?

© Julian Waters

AGAINST HIS WILL  
IS TO PREVENT  
HARM TO OTHER  
HIS OWN GOOD  
EITHER PHYSICAL

SUNDAY  
MARCH 22  
AT 3 PM  
AT THE  
OUTDOOR  
MOUNTAIN  
AMPHI-  
THEATER  
OF MOUNT  
TAMALPAIS

THE  
MARRIAGE  
OF SUSAN  
DIANA  
STORK  
AND  
WILLIAM  
TEED  
ROCKWELL

ARRIVE  
EARLY  
TO ENJOY  
THE  
BEAUTIFUL  
HIKING  
TRAILS

RECEPTION  
AFTERWARDS  
5 PM AT THE  
FAIRFAX  
PAVILION

Now let's move away from broad edge pens and on to other tools...

Above: part of a Tibetan Buddhist wedding announcement. Clusters of capitals are tied together with thin horizontals, giving a feeling of floating clouds and mountain paths.

SUNDAY MONDAY  
MONDAY TUESDAY  
WEDNESDAY  
THURSDAY  
FRIDAY AND  
SATURDAY  
SUNDAY ETC.

Different kinds of connecting lines can help create overall patterns or repeating hanging structures.

JANUARY FEBRUARY  
MARCH APRIL MAY JUNE  
JULY AUGUST SEPTEMBER  
OCTOBER NOVEMBER  
DECEMBER JANUARY

© Julian Waters

MONDAY  
TUESDAY  
WEDNESDAY  
THURSDAY  
FRIDAY  
SATURDAY  
SUNDAY

Right: in this textural exercise, monoline shapes are modified away from classical proportions and are allowed to nestle together with consistent inconsistency.

TUE SDAY WEDSDAY TUE SDAY  
WEDNESDAY TUE SDAY WENDESDAY  
TUESDAY WEDSDAY



THE WASHINGTON ART BOOK FAIR  
SPECIAL AWARD OF EXCELLENCE  
IS PRESENTED TO

# ART SPIEGELMAN

IN RECOGNITION OF THE UNIQUE  
AND PROFOUND CONTRIBUTION  
HE HAS MADE TO THE USE OF COMIC  
FORM AS A VEHICLE FOR ART

WE HONOR HIM FOR THE  
PUBLICATION OF MAUS, A HAUNTING  
AND MEMORABLE ACCOUNT OF HIS  
PARENTS' PERSECUTION AS JEWS  
IN WARTIME POLAND AND THEIR  
INTERMENT AT AUSCHWITZ.

THROUGH THE VISUAL POWER OF HIS DRAWING, THE SHARPNESS OF HIS WIT AND IMAGINATION, THE DEPTH OF HIS COMPASSION, AND THE PRECISION OF HIS RESEARCH HE HAS CONVEYED TO A BROAD AUDIENCE A TRAGIC PERSONAL AND UNIVERSAL TRUTH.

WE CONGRATULATE HIM AS  
A SIGNIFICANT CONTEMPORARY  
ARTIST AND ACCOMPLISHED  
PRINTMAKER; HIS ABILITY TO USE  
TEXT AND IMAGE CHALLENGES  
US TO REHINK THE NATURE OF  
THE HUMAN CONDITION.

In the 1960s, master calligrapher and typeface designer Fritz Poppl was a trailblazer in turning the mechanical Ruling Pen into an expressive lettering tool.

Above: one of my earliest ruling pen pieces in the 1980s, using a small ruling pen from an old drafting set (right). In this piece the tool is held mostly at a consistent flat angle, producing thick verticals. I was after the effect of the barbed wire and brutal oppression of World War II concentration camps.

© IndianVaters

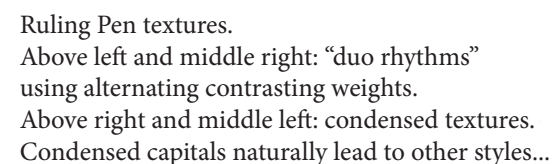
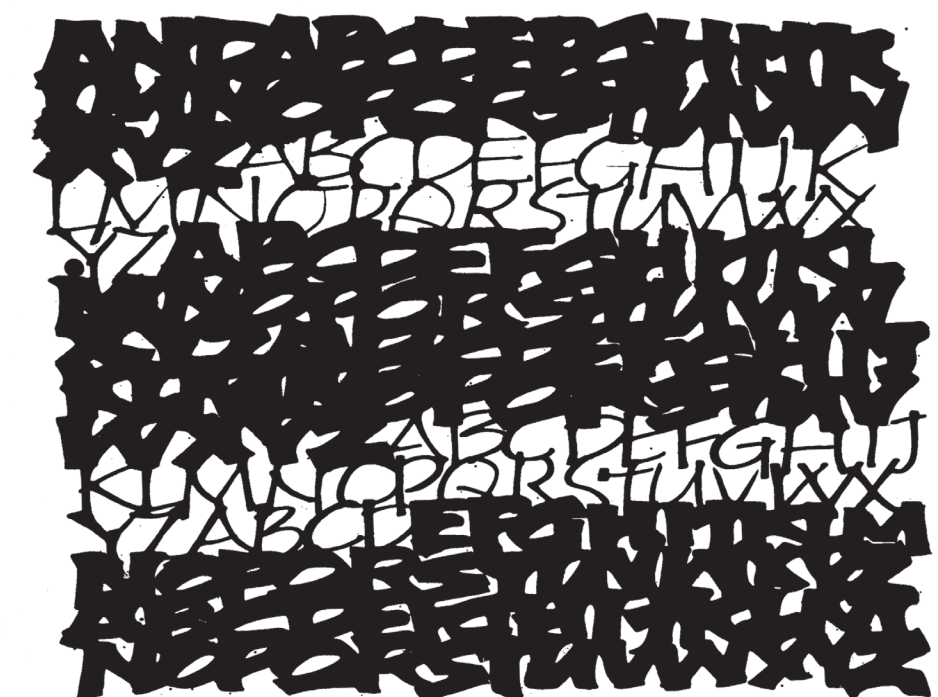
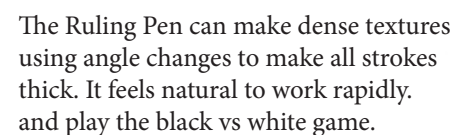
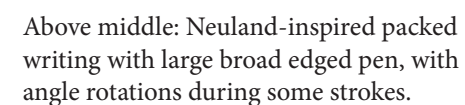
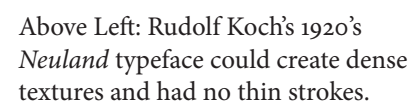
MONDAYTUES.  
DAYWEDNESDAY  
THURSDAYFRIDAY  
SATURDAYSUNDA  
YMONDAYTUESDAY  
WEDNESDAYTHUR  
SDAYFRIDAYSATU  
RDAYSUNDAYMO  
NDAYTUESDAYWE  
DNESDAYTHURS  
DAYFRIDAYSAT  
URDAYSUNDAYM  
ONDAYTUESDAY  
WEDNESDAYTHU  
RSDAYFRIDAYS  
ATURSDAYFRIDAY  
SATURDAYSUNDA  
YMONDAYTUESD  
AYWEDNESDAY

Left: attached bold contrasty capitals. Above: similar forms detached. Thicks/thins are controlled by the shaft angle and amount of surface contact by the inked nib. Thicks or thins sometimes occur in “wrong” places to help the pattern.

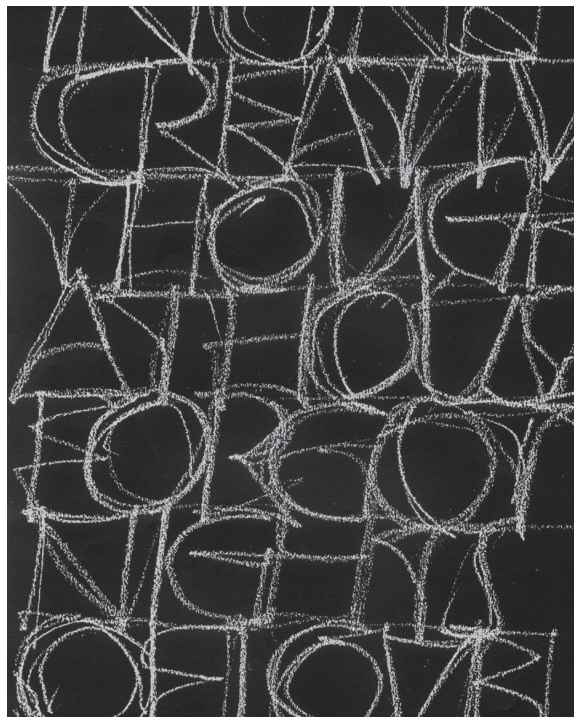
Above, opposite page: folded pen made by Tim's Pens, USA.  
Below: bookjacket lettering using a ruling pen.

WANT. IT  
IS. IN  
THE STARS

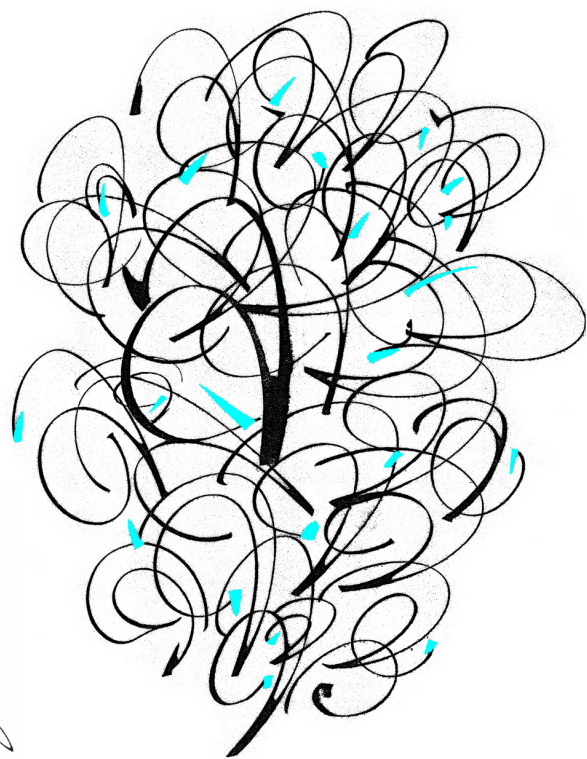
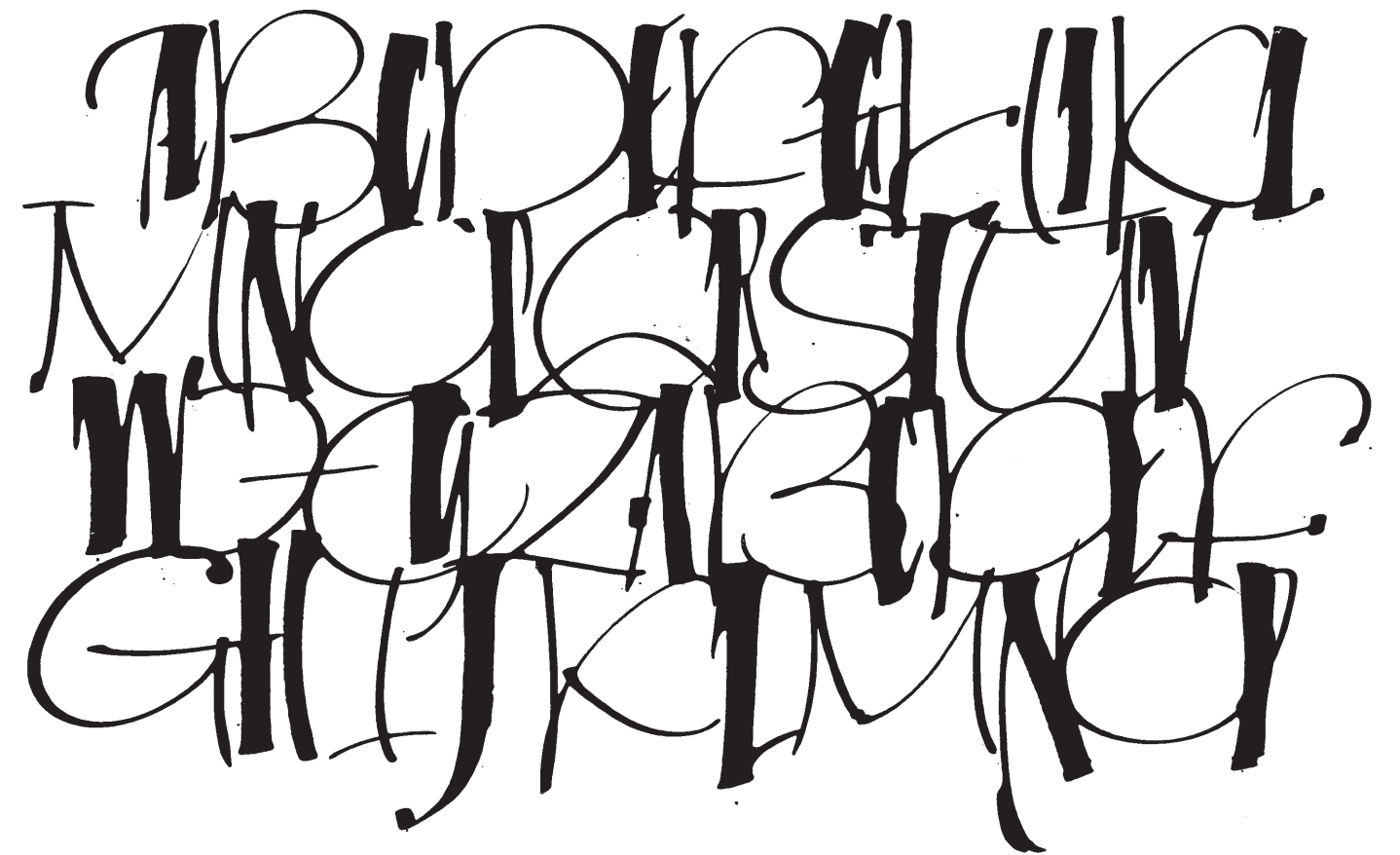








# ABSOLUT CHEVALIER.

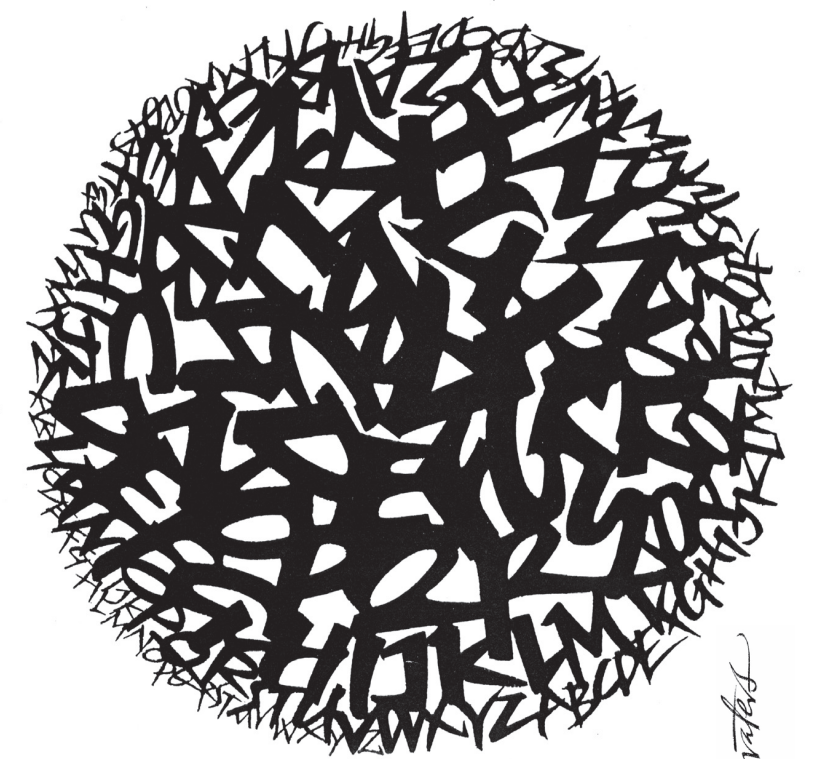
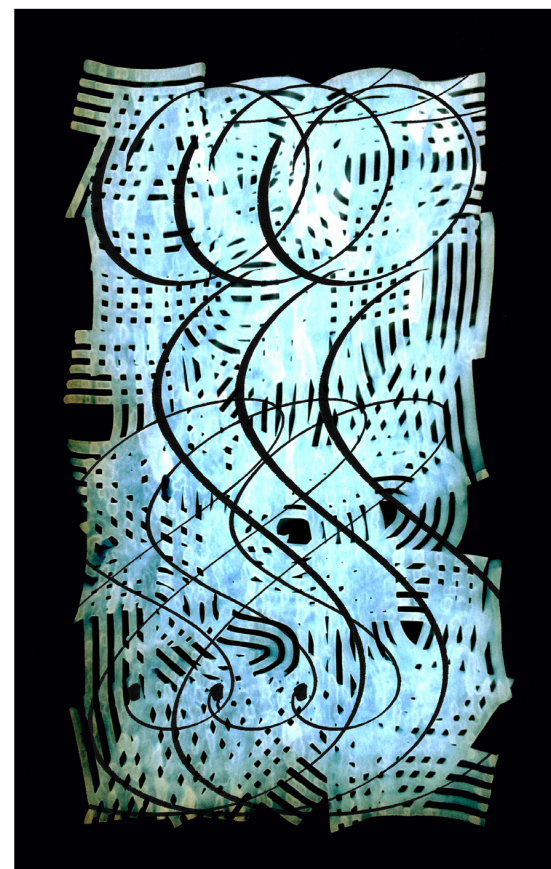


© Julian Waters



© Julian Waters

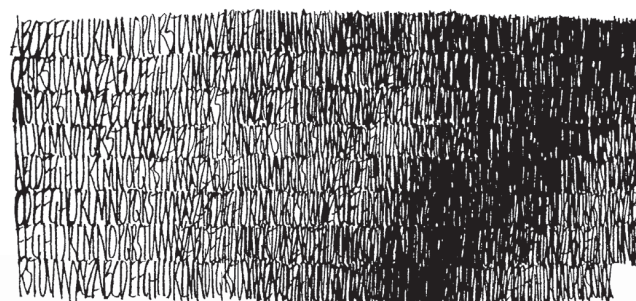
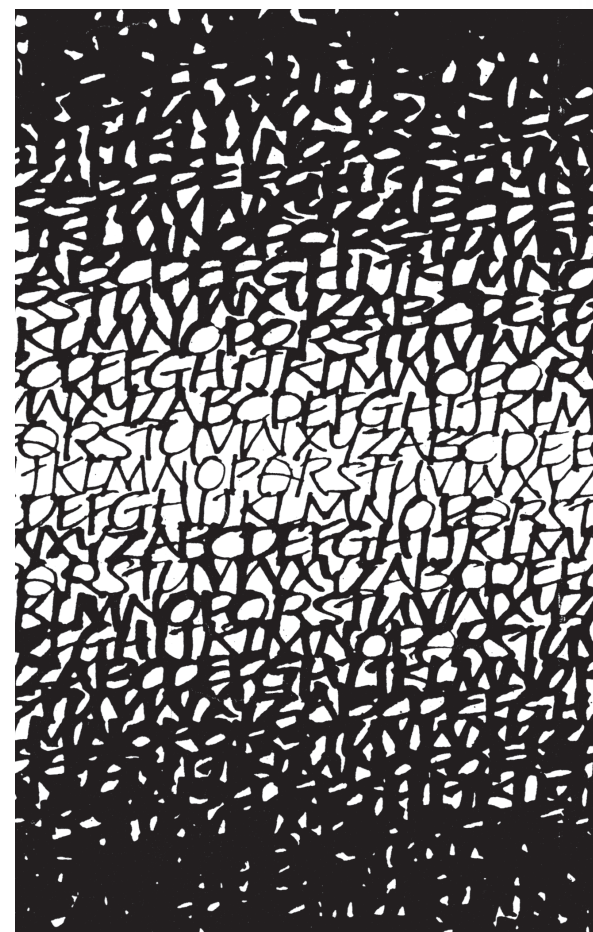
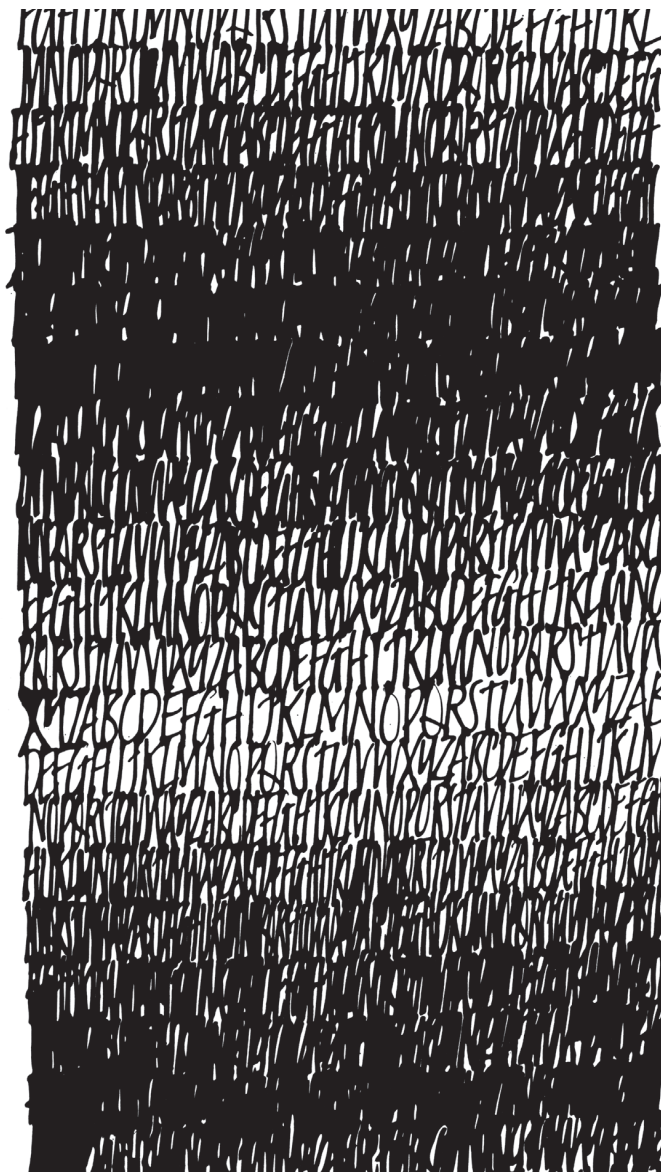
Ruling Pen multi-linear experiments which are less readable and more abstract. Middle: carefully designed titling for an ad.



© Julian Waters

Ruling Pen textures.  
Bottom right: circular alphabet piece,  
letter size and weight decreasing in an outward spiral.

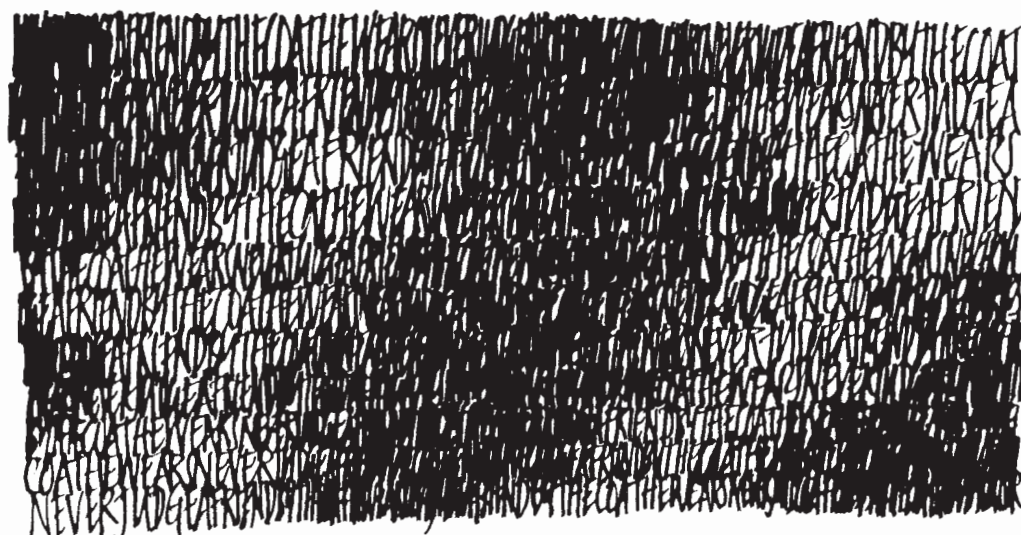




© Julian Waters

Gradations using  
letter width and weight  
as variables.

Bottom two examples are  
by students attending  
Julian's Ruling Pen Textures  
workshops.



&1234567890&  
 ABCDEFGHIJKLMNOPQ  
 RSTUVWXYZABCDE  
 FGHIJKLMNOPQ  
 RSTUVWXYZAB  
 CDEFGHIJKLMN  
 OPQRSTUVWXYZ  
 ZABCDEFGHIJKLM  
 NOPQRSTUVWXYZAB  
 CDEFGHIJKLMNOPQR  
 STUVWXYZABCDEFGHI  
 JKLMNOPQRSTUVWXYZ  
 &1234567890&

A typographic gradation made with several weights from my Adobe Waters Titling font family.

© Julian Waters



SHEILA WATERS Modernizing 9th century Carolingian



Detail of page of Dylan Thomas's *Under Milk Wood*

Fido, of peppery fish-scrap and listens to the voices of his sixty-six clocks, one for each year of his loony age, and watches, with love, their black-and-white moony loudlipped faces tocking the earth away: slow clocks, quick clocks, pendulumed heart-knocks, china, alarm, grandfather, cuckoo; clocks shaped like Noah's whirring Ark, clocks that bicker in marble



France 9th century

bursts into tears, and, in the  
r salty howling, nimbly spe  
at fish and pelicans it whole

Modernized version for Dylan Thomas's *Under Milk Wood*, 1961  
Enlarged to almost twice original size for comparison with its historical inspiration

Analysis of Sheila Waters' Modernized Carolingian based on Edward Johnston's seven rules for analyzing manuscript hands

**General character:** Letters very wide and squat. Slant slightly forward. Arched letters have cursive bounce (n, m, h, etc.).

1. Ascenders tall and clubbed, modernized by sharpening.
2. Serifs heavy at the waistline to give stability to the bouncing motion. Horizontal, Roman stress. Basic rhythm undulating, not spiky as in wide Bâtarde.
3. Archaisms eradicated or modified. Inconsistencies of shapes made more uniform to ensure cohesion of texture.
4. Wide interline spacing retained to ensure readability of the light texture.

**Capitals:** hierarchy of scripts works well – Roman capitals, Uncials and Uncial/capital hybrids and “small caps” of minuscule body height, as used in type.

**Pen scales:**  $2\frac{1}{2}$  to  $2\frac{2}{3}$  nib widths to body height. Ascenders and descenders average  $1\frac{1}{2}$  times body height.

**Slant and pen angles:** Slight slant or “motion” of about  $3^\circ$ . Pen angles vary between  $20^\circ$  and  $27^\circ$ , with the pen angle steeper still for thick diagonal strokes to equalize weight.

**Shapes:** O is wider than tall, with rectangular and not diamond stress. Many letter bodies are  $1\frac{1}{2}$  times wider overall than their height very stretched. Arched letters are slightly asymmetrical in the shape of the arch as it bounces from the stem. Interline space is 3 to 4 body heights.

**Speed:** Medium pace, consistently rhythmic without hesitation; as fast as it can be written without sacrificing clear definition of detail. Use horizontal ligatures at the waistline wherever possible (as in ninth century writing, Figure 5.1) to avoid breakup of the texture and maximize readability.





One of five maps done by Sheila Waters for The Great Wines of Germany and Its Famed Vineyards by André L. Simon and S. F. Halgarten (McGraw-Hill, New York, 1963). The maps were printed separately in three ink colors: black, brown, and blue. The white of the lettering is the paper color. Using three colored inks made for a sharper and richer printed image than the four-color process printing of the time. A bit of this two-page map is lost in the binding.

This article has been in the works for a long time. The text by Sheila Waters (1929-2022) is from the fall of 2019, prior to the pandemic.

Few people know that most of my calligraphic commissions in England were for maps. I really got typecast, culminating in my magnum opus of 73 maps and diagrams for *The Campaigns of Napoleon* by David Chandler, published in 1966. (This book of over 1,100 pages is recognized as the classic text on the Napoleonic battles.) Julian noted that it is very likely that I made more hand-drawn maps in the twentieth century than any other person. Maybe that's true, as the maps I have done run into hundreds. I was the sole map and chart designer for Penguin Books from 1951 to 1971 for their Buildings of England series [40 or so books] and the multi-volume Pelican History of Art [33 books]. And I did many wine maps for other publishers, including McGraw Hill and John Harvey & Sons.

Of the 73 maps and diagrams in *The Campaigns of Napoleon*, 43 also required color separation for the elements that

would be printed in red. The Napoleon maps were done the old-fashioned way, and I completed them all in only seven months (thanks to my mother's help with the three kids – Julian was eight years old then). My three-layer technique helped a lot: grid paper at the bottom, my final draft in pencil on tracing paper next, then frosted Mylar on top for the final art for the printer. Writing with Mitchell nibs and ground Chinese stick ink with a lot of sandarac rubbed in, the letters were sharp and crisp for reproduction. Errors were easily erased with a moistened Q-tip. Grid lines were visible through the tracing paper and Mylar, so no guidelines needed to be drawn. Frosted Mylar was newly available, and I used it from then on for my maps for publishers. I usually made originals for reproduction 150% larger than they would be printed, as was recommended back then.

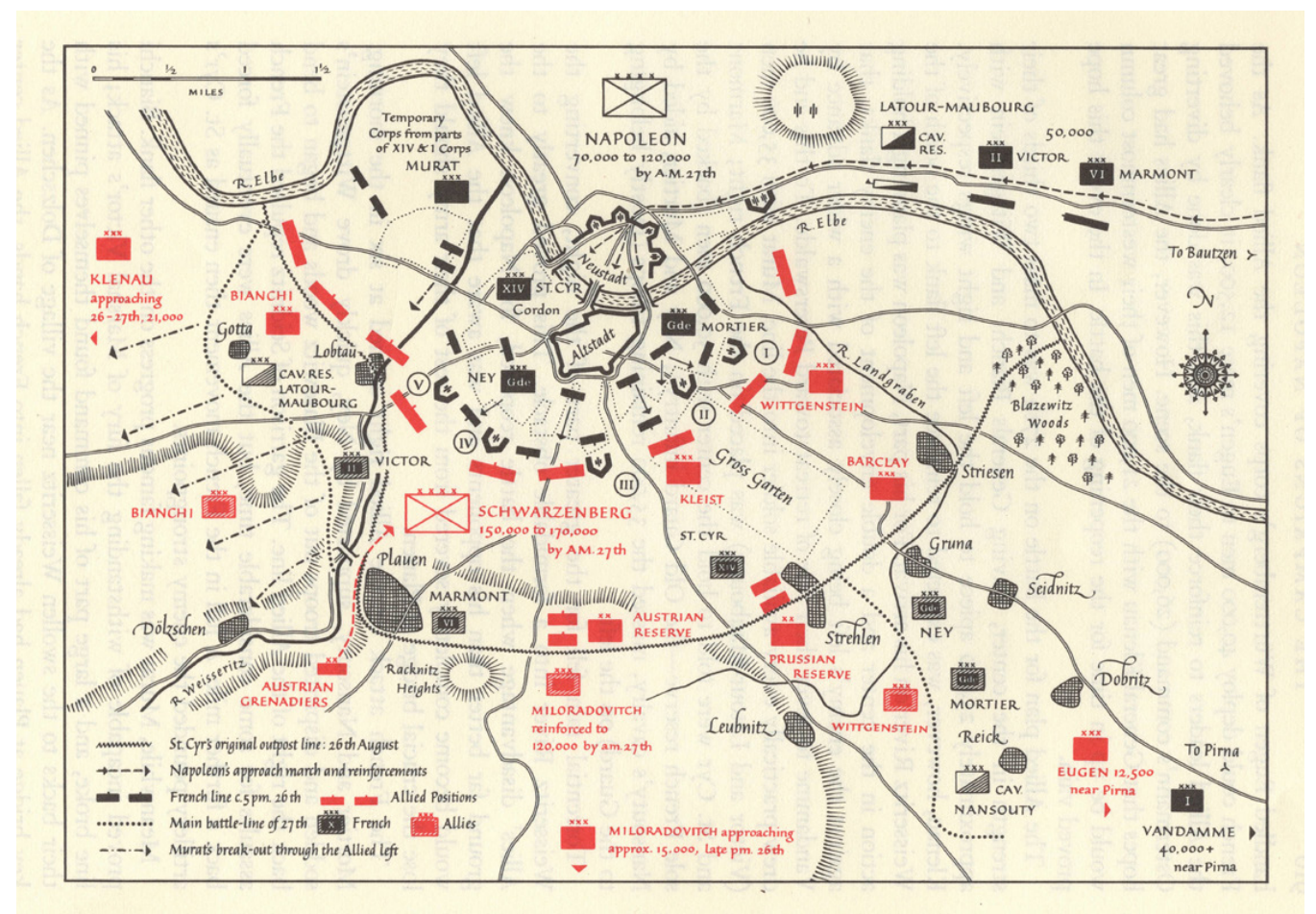
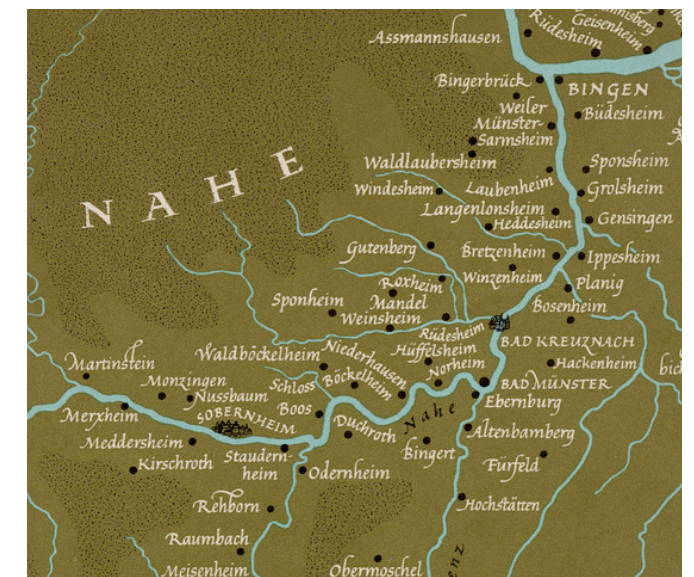
I have almost all my originals for the Napoleon maps as Macmillan gave them back to me. The maps would come out for study during every masterclass I taught. They represent my most consistent writing ever, when at my very best and fully in practice.



Left: One of several maps by Sheila Waters reproduced in the book *Wine List Decorations*, 1961-1963.

Below: A detail of the map on the previous page.

Bottom: *The Battle of Dresden, August 27-27, 1813*. One of the many maps Sheila Waters created for *The Campaigns of Napoleon* by David Chandler (Macmillan Company, New York, 1966). The map is on page 909 of the book.





### Explanatory Key

TO MILITARY SYMBOLS USED ON MAPS & DIAGRAMS

General Note: Throughout the volume, with the exception of a few tactical diagrams, French forces are depicted in black and their **Adversaries** in **RED**. A sequence of moves in a complex engagement is indicated by progressive variation of texture within the black & red symbols. Where applicable, maps include their own keys to explain these sequences.

- Symbols showing the presence but not the physical location of military units**

|                           |       |       |       |
|---------------------------|-------|-------|-------|
| ARMY                      | XXX   | XXX   | XXX   |
| CORPS                     | XX    | XX    | XX    |
| DIVISION                  | X     | X     | X     |
| BRIGADE (or Demi-Brigade) | 1/2 X | 1/2 X | 1/2 X |
| REGIMENT                  | 1/4 X | 1/4 X | 1/4 X |
| BATTALION                 | 1/8 X | 1/8 X | 1/8 X |

N.B. Names and arabic numerals adjacent to symbols, where included, reveal the identity of unit commanders and the approximate strengths of their formations.
- Symbols showing the approximate physical location of units on the ground**

|                      |    |    |    |
|----------------------|----|----|----|
| CORPS                | VI | VI | VI |
| DIVISION             | XX | XX | XX |
| BRIGADE              | XX | XX | XX |
| REGIMENT             | XX | XX | XX |
| BATTALION            | XX | XX | XX |
| GENERAL UNIT AREA    | ○  | ○  | ○  |
| UNITS IN ACTION ETC. | →  | →  | →  |

N.B. The Roman numeral within the Corps symbol reveals the identity of the formation. An adjacent name & arabic numeral reveals the commander & strength of the unit.

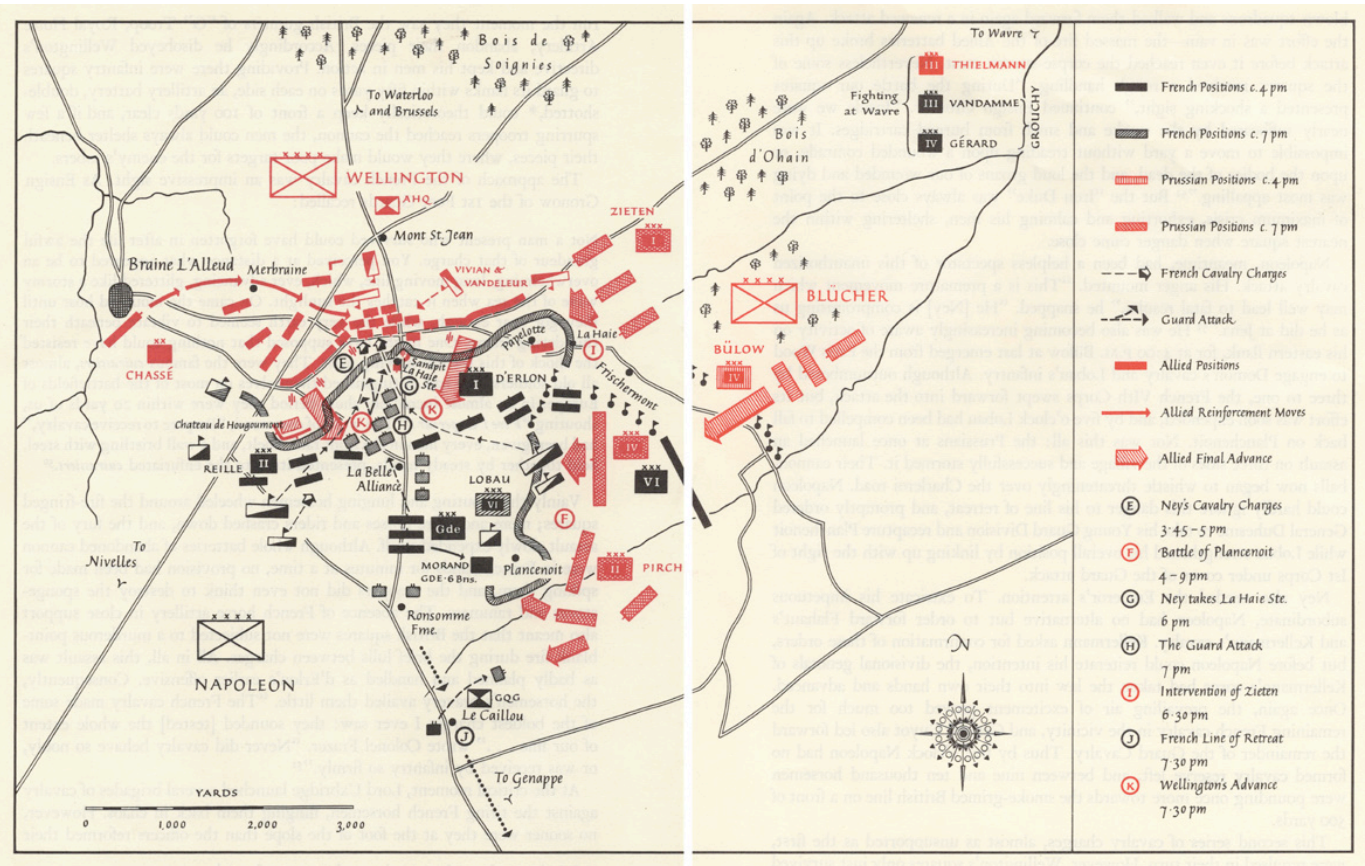
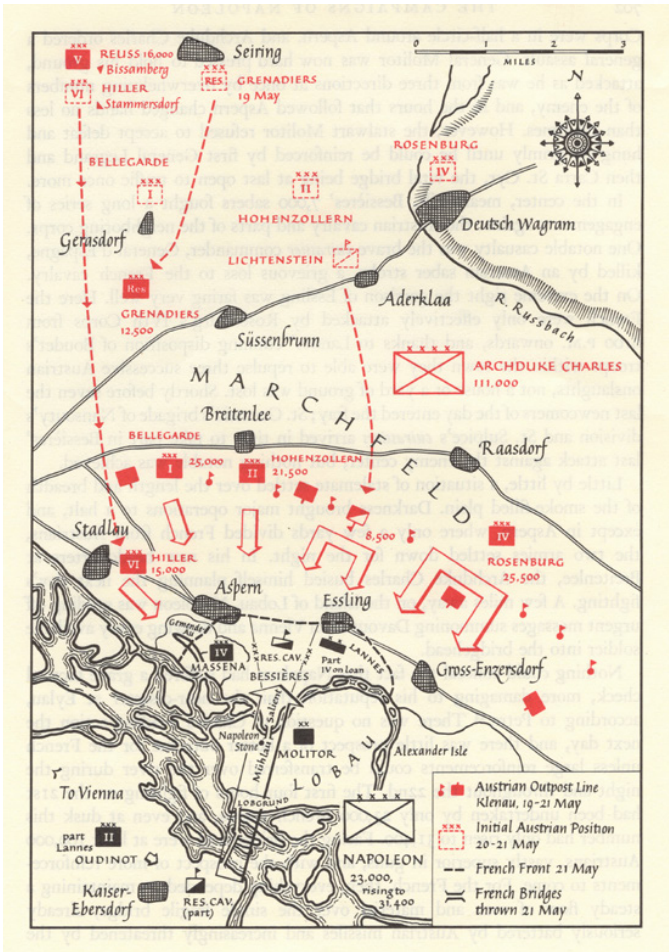
The protrusion atop any symbol indicates the direction in which the unit is facing.
- Formation Boundaries**

|                                |          |          |
|--------------------------------|----------|----------|
| ARMY                           | XXXX     | XXXX     |
| CORPS                          | XXXX     | XXXX     |
| DIVISIONAL                     | XX       | XX       |
| LINE OF BATTLE at given moment | 1700 hrs | 1200 hrs |
- Movement Symbols**

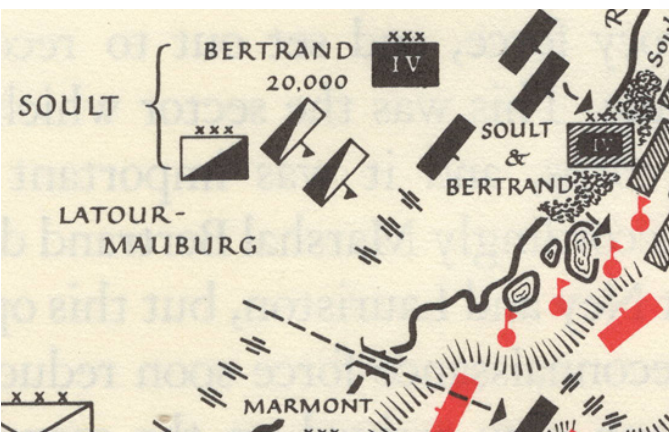
|                      |   |   |
|----------------------|---|---|
| ATTACKS              | → | → |
| ADVANCES             | → | → |
| RETREATS             | ← | ← |
| TACTICAL WITHDRAWALS | ← | ← |

N.B. Different phases in an attack sequence are shown by differentiation within these basic symbols (see relevant keys). When more than one map is allocated to a subject, each map recommences with the basic symbol.
- Miscellaneous Symbols**

|                                 |   |   |
|---------------------------------|---|---|
| INFANTRY                        | ■ | ■ |
| CAVALRY                         | ■ | ■ |
| ARTILLERY                       | ■ | ■ |
| CONVOYS & TRAINS                | ■ | ■ |
| BRIDGES                         |   |   |
| CAMPS                           | ▲ | ▲ |
| PERMANENT LINEAR FORTIFICATIONS | ■ | ■ |
| ENTRENCHMENTS SIEGE WORKS ETC.  | ■ | ■ |
| FIELD FORTIFICATIONS            | ■ | ■ |
| NAVAL VESSELS                   | ■ | ■ |
| SITES OF ENGAGEMENTS            | ■ | ■ |



|        |                                |
|--------|--------------------------------|
| -----> | French Approach 19/20 May 1813 |
| ■      | Limits of French Advance       |
| ■      | French Formations 20 May       |
|        | Pontoon Bridge                 |
| ■      | Main Battle Line 21 May        |
| XXX    | French Formations 21 May       |
| ■      | Final French Attacks           |
| -----> | Austrian Reconnaissance 19 May |
| ■      | Austrian Positions 20 May      |
| XXX    | Austrian Formations 20 May     |
| ■      | Austrian Positions 21 May      |
| XXX    | Austrian Formations 21 May     |
| .....> | Austrian Retreat               |

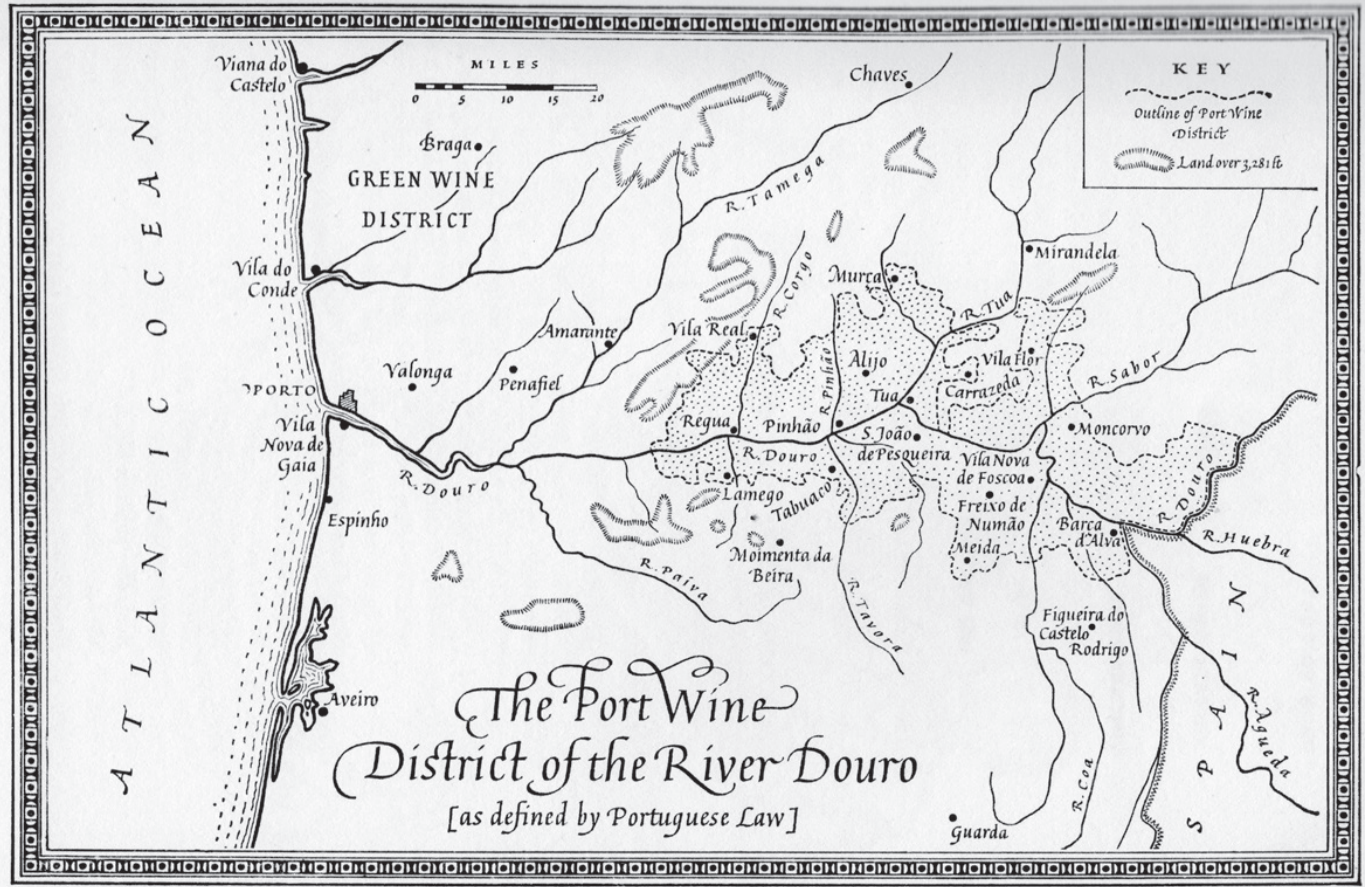


Top, left: Sheila Waters. Explanatory Key. The overall map symbol key for The Campaigns of Napoleon (page xvi). Some maps are in color, some black-and-white; one covers a triple fold-out page.

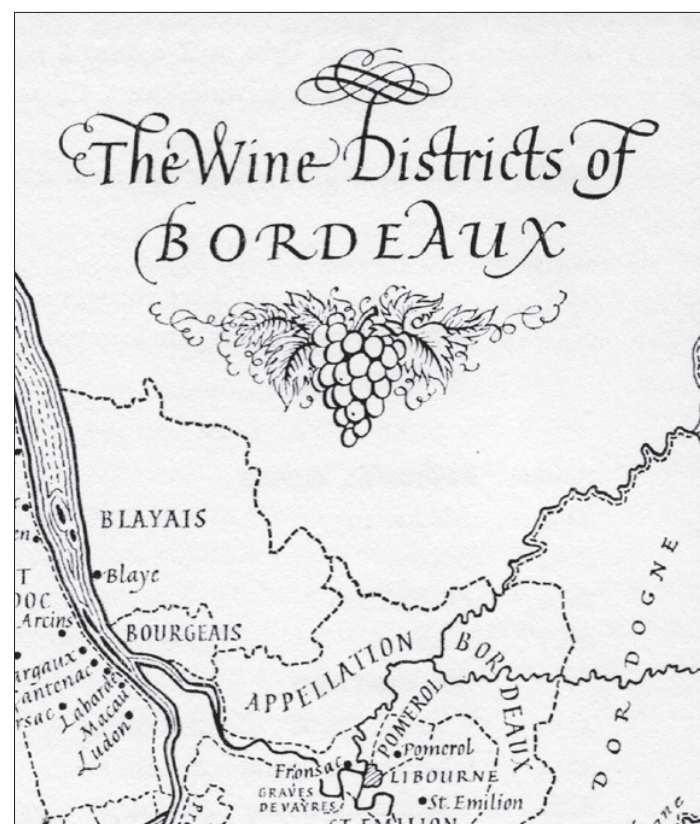
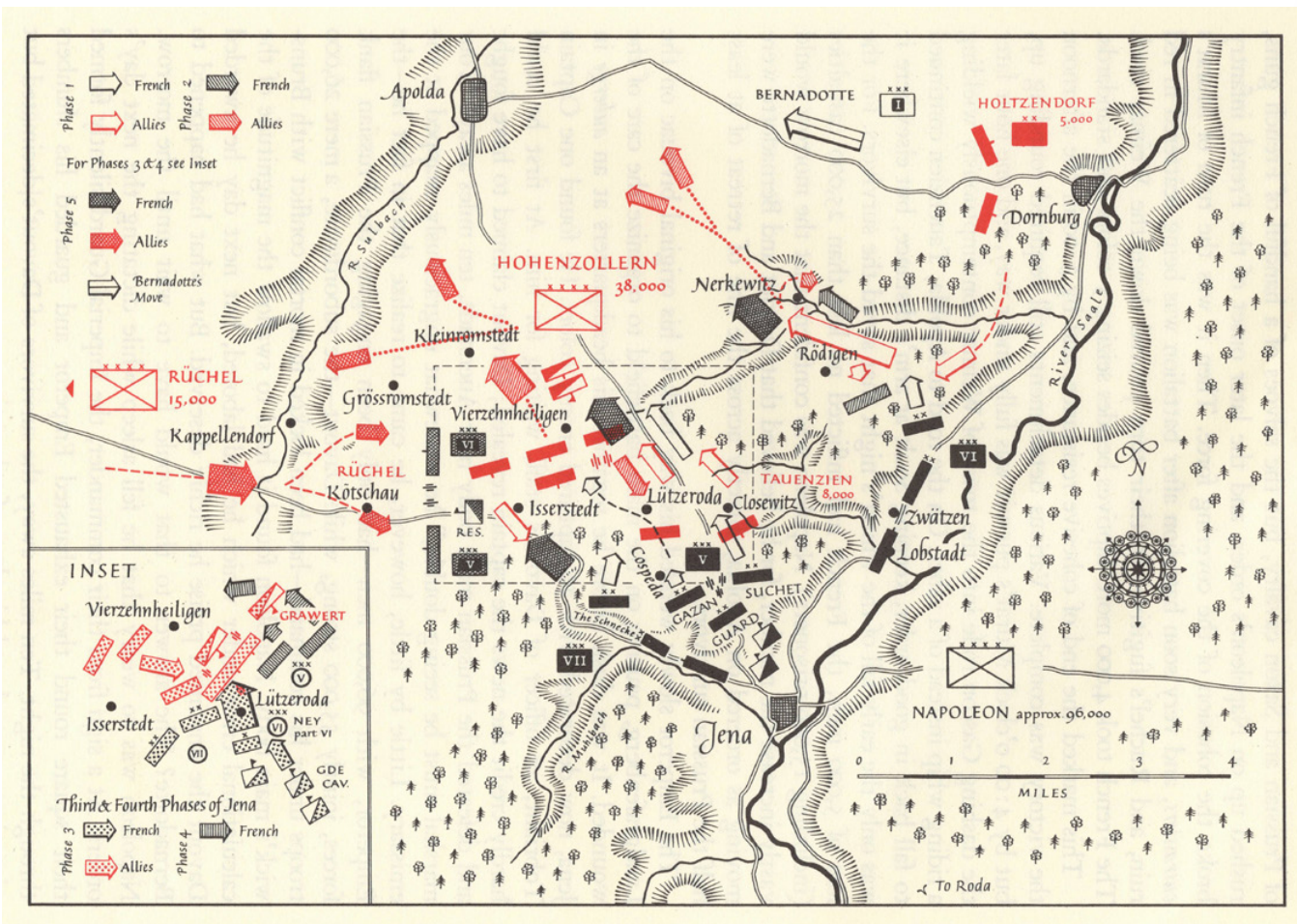
Top, right: Sheila Waters map. "The Battle of Aspern-Essling, May 21-22, 1809: the first day May 21" (page 701). An additional key is in the lower right corner.

Above: This map detail is shown actual printed size (when viewed on an 8.5" x 11" page). Unlike today, elements to be printed in red had to be on a separate overlay.

At left: Another map-specific key, shown enlarged. Detail from "The Battle of Bautzen, May 20-21, 1813" (page 892). Many of the maps required additional keys.







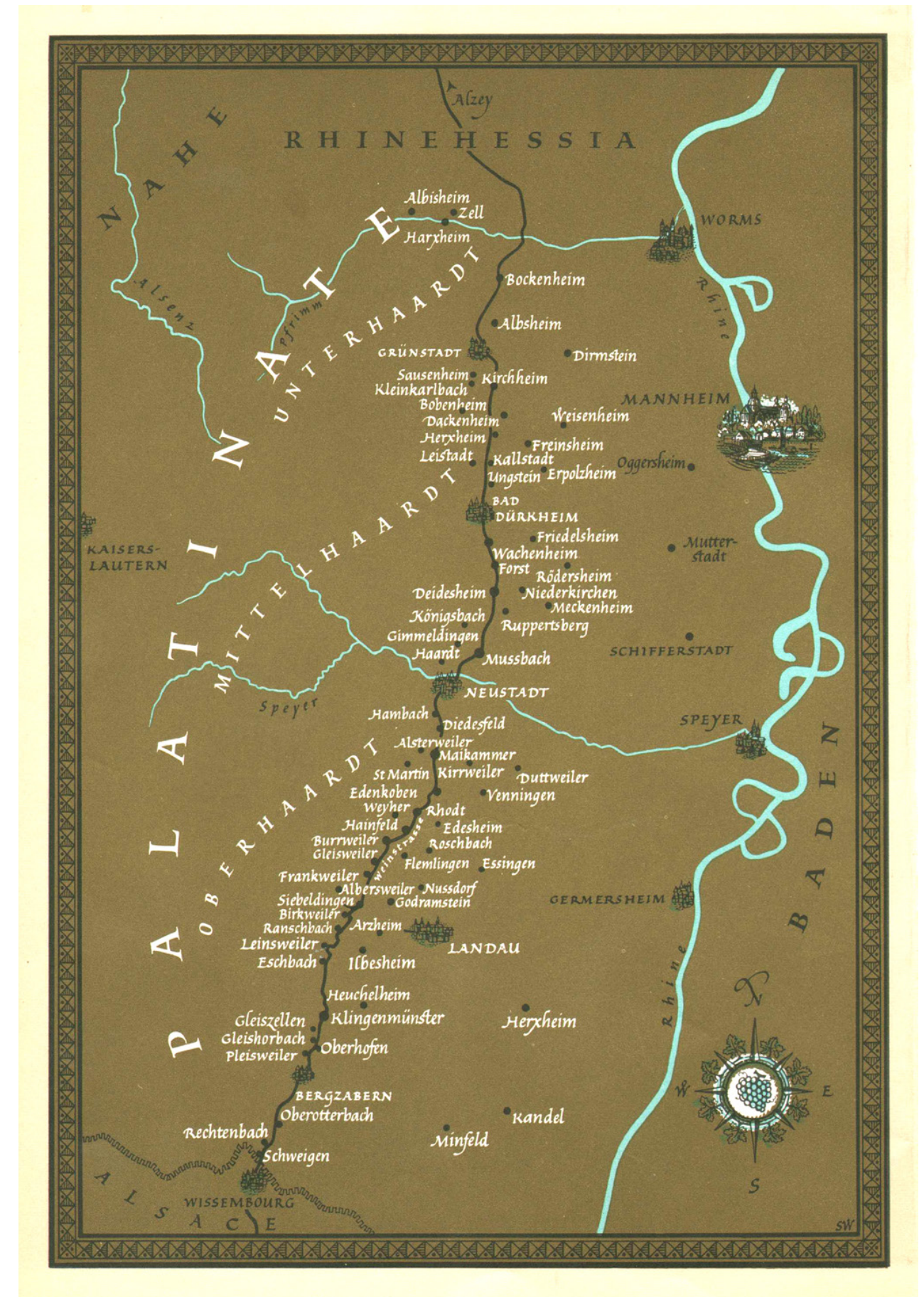
Annie Cicale, who teaches map-making workshops, commented that Sheila's maps in *The Campaigns of Napoleon* inspired her to take a cartography class, and she felt lucky to look over Sheila's shoulder at a conference where she was showing them to a crowd of people. Tamara Stoneburner states she has learned more about formal Italic with its precise spacing and rhythm, using scripts in a natural hierarchy, and about layout, too, by studying these same maps than she has garnered from any other book.

Previous page, top: Sheila Waters' map of the later phases of the Battle of Waterloo, June 18, 1815 (*The Campaigns of Napoleon*, pages 1082-83). This is the second of two maps of the battle. The map image is from the book and is printed over two pages; the center of the map is partly hidden in the binding. Note the show-through of the text from the following page.

Previous page, bottom: Sheila Waters map. "The Port Wine District of the River Douro," from *Wine List Decorations*, 1961-1963.

This page, top: Sheila Waters map. "The Battle of Jena-Auerstadt, October 14, 1806: the main phases of the Battle of Jena," *The Campaigns of Napoleon*, page 487. It is one of three maps for this battle between French and Prussian forces.

This page, bottom: Sheila Waters map. "The Wine Districts of Bordeaux" (detail), from *Wine List Decorations*, 1961-1963.



Map by Sheila Waters from *The Great Wines of Germany and Its Famed Vineyards*.





The following pages reproduce, with permission, an article on Sheila Waters from Volume 3, Number 2 (April/May 2006) of *The Gettysburg Companion*, which is now *Companion Magazine*, a Gettysburg Times publication.

## Companion Personality Profile – Sheila Waters



Most wouldn't ordinarily expect to find an artist commissioned by the Queen of England to be living in Adams County.

But world-reknowned artist Sheila Waters, who now resides in Fairfield, is anything but ordinary.

For starters, Waters graduated with a four-year degree in three years from Medway College of Art in Kent, won a scholarship to the Royal College of Art in London, and has had her calligraphy and other works of art commissioned by the Queen and the Duke of Edinburgh.

Mrs. Waters was also part of a group of 10 hired to transcribe the Royal Air Force Roll of Honour, listing the names of the thousands who died in World War II.

Still going strong at 77 years of age, Waters has been working out of her home art studio in Fairfield since she and her husband, Peter, retired there in 1995.

Retirement for Sheila Waters hasn't meant slowing down. Waters' home, decorated with various works of calligraphy done by herself and others, houses in its lower level an archival printing press, as well as a graphics computer and copier, where Sheila reproduces her works for sale. Waters sells her prints out of her home, as well as through Gallery 30 on York Street in downtown Gettysburg.

"I try to capture the message of the words in the style of the calligraphy," Waters said, showing a print of a poem she stylized using different forms of text for the various moods of the written words.

Waters has undertaken many world-class commissions in her career. In addition to those works commissioned by royalty, she spent 18 years illuminating an 80-page manuscript of Dylan Thomas' "Under Milk Wood." She also founded the Washington Calligraphers Guild and taught the Smithsonian Institute's first calligraphy classes.

Waters takes on more localized commissions as well, including signs, notecards, and other prints, all originally crafted using her calligraphy and illustration skills.

In addition to her own art, Waters is now working on preserving her husband's life through a book about



## Master of her craft

by Ashley Andyshak  
Photos by Bill Schwartz



his work in Florence. She is co-authoring the book with Randy Silverman, chief of the library conservation department at Utah State University.

Peter Waters, a book binder and a pioneer in the field of library conservation, was commissioned in 1966 to restore and repair a number of books affected by a flood that damaged much of Italy's national library's collection of Renaissance-era books, including the Magliabecchi and Palatine collections of early books printed on handmade paper.

After Peter Waters set up the restoration process in Florence, the U.S. Library of Congress invited him to come to the States to develop the library's conservation office.

Ultimately, had Florence not flooded, Sheila said, she and her family may never have come to the United States.



Sheila Waters holds one of the many works of calligraphy she has been commissioned for by both national and international organizations. Waters' résumé also includes calligraphy for the Queen of England and the Duke of Edinburgh, among others.

"The flood brought us to the U.S.," she said. "We might have still been in London otherwise."

Peter Waters died in June 2003 of mesothelioma, which was brought on by his use of asbestos bookbinding tools in the mid-1900s before the dangers of asbestos were known.

"Back then, they changed the wooden handles on all the bookbinding tools to asbestos to keep them from charring," said Sheila. "He was rounding off the ends of the asbestos handles without wearing a mask...no one knew about the dangers of it."

The importance of such a work goes beyond biographical preservation. "Without Peter's archives, young people (in library conservation) would not know where their field came from," Waters said.

Peter's roomful of files includes blueprints and plans for his book restoration and preservation process, as well as a collection of letters written between him and Sheila during his time in Florence.

Waters displays the many stages her works of art go through from start to finish on a table in the lower level of her home in Fairfield.



## "I try to capture the message of the words in the style of the calligraphy."

Sheila Waters

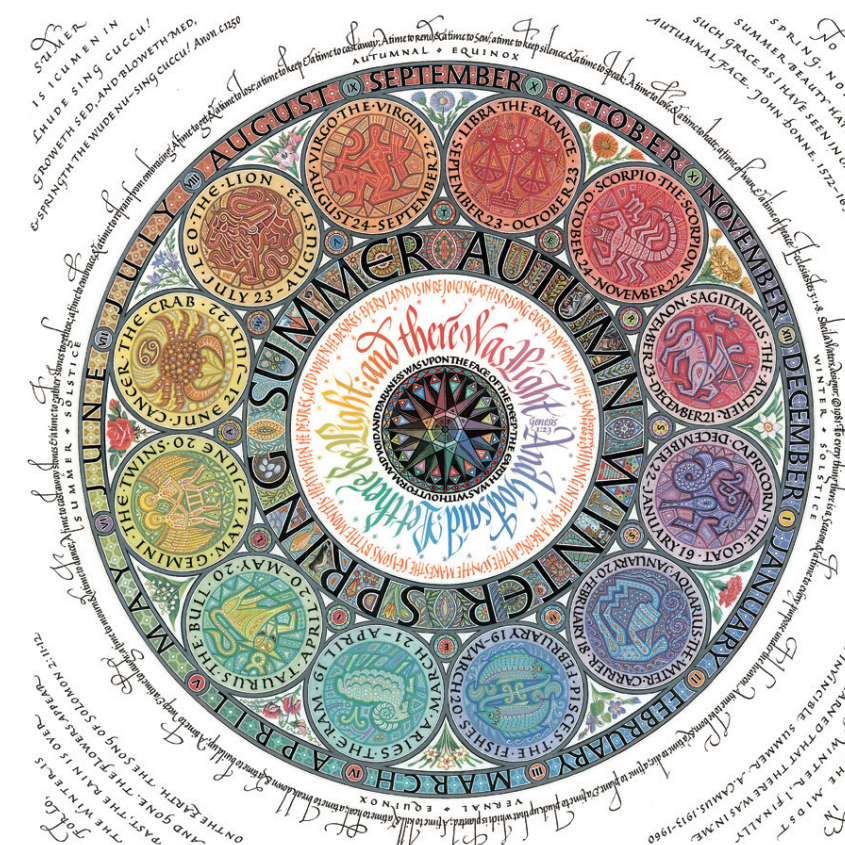
After completion of the book, all of Waters' papers and files will be donated to the University of Texas at Austin, the only university in the nation with a Ph.D. program in library conservation.

Sorting through the collection of her husband's work is "incredible ... it's like I'm reliving it all," Sheila said.

Waters plans to continue her busy schedule of traveling, teaching, speaking, and of course, creating masterpieces, "as long as I can stand the airports," she says.

Silverman and Waters will travel to Florence in November to present the history of Peter Waters' work at a conference commemorating the 40th anniversary of the Florence flood.

The art studio in the lower level of Waters' home is the starting point for her many projects. Her studio is complete with an archival printing press, computer, and copier equipment, allowing Waters to reproduce her unique works for sale.



Sheila's wonderful Roundel of the Seasons . . . is a tour-de-force of subtle colour change and inspirational, strong, and delicate calligraphy. –Patricia Lovett

Sheila Waters (1929–2022) was a world-renowned calligraphic artist, author, and teacher. Her seventy-year career was devoted to commissions for royalty, museums, libraries, and corporations and to producing maps for publishers and creating artworks for collectors. She generously shared, teaching her art and craft with others through many classes and workshops. She was born in England and earned a master's degree from the Royal College of Art, where she studied calligraphy (under Dorothy Mahoney, a student of Edward Johnston), graphic design, and typography. She emigrated to the US in 1971 with her husband Peter Waters and three sons. The book mentioned in the reprinted article became Sheila's book *Waters Rising: Letters from Florence*, which is about Peter Waters and his book conservation work in Florence, Italy, after the 1966 flood. The book is available from Julian Waters.

[waterslettering@yahoo.com](mailto:waterslettering@yahoo.com)





## ANDREW WHITTLE

Born 1952 in Dorset, he was briefly apprenticed as a Stone Carver and Lettercutter on Portland in the early 70s. Having spent time working with both wood and metal he returned to stone and in particular lettering in the early 80s. He wrote the lettering course for Weymouth College and taught there for 13 years.

2 The Square, Nettlecombe, Bridport, Dorset, DT6 3SP [andrew@andrewwhittle.net](mailto:andrew@andrewwhittle.net)  
[www.andrewwhittle.net](http://www.andrewwhittle.net), *Instagram* andrewwhittle1952

Andrew's lettering work is based in carving rather than calligraphy or typography, whilst there is an inevitable — and sometimes overt — influence from these disciplines his work is very much carved and he treats the stone, wood or metal as a lettered object rather than simply a surface to cut letters upon.



Above, two sides of a parish boundary stone, the letter-forms are loosely based on a local dedicatory inscription of the 4th century. Portland stone.

Left, two views of Eternity's Sunrise, Eternity's Sunset, a compass stone. The design influenced by the Lapis Niger in the Forum at Rome and a marvellous naive inscription that I found in Tunisia. Kilkenny marble



Above, a beechwood bowl 37.5cm diameter. Below a base for a sculpture of Martin Luther King, now sited at Newcastle University, fifteen shaped pieces of Caithness Flagstone with inset Bronze letters. 300cm diameter







# GABRIEL WOLFF

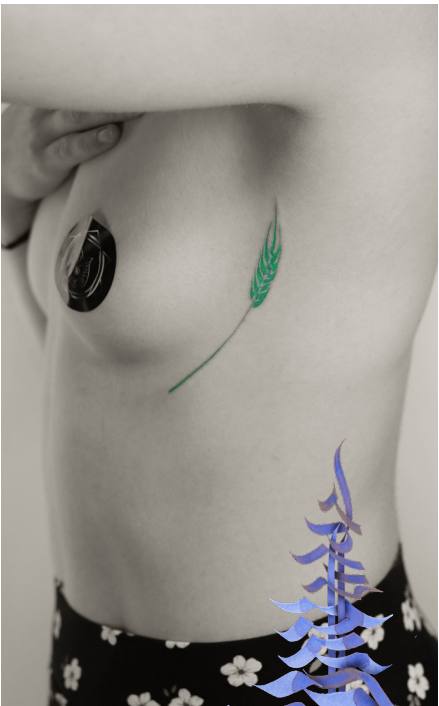
Gabriel Wolff is a story teller. Drawing Hebrew calligraphy for tattoos for almost two decades, he has been telling the stories of a changing Jewish identity on then skin of thousands of Jews [and non Jews] on all five continents. [www.hebrew-tattoos.com](http://www.hebrew-tattoos.com)



"Gabriel", 2020  
tattooed by Aleksandra Stojanoska, Miami



"Woman of Valor", 2022  
tattooed by Hossam at Tattoo Hysteria, Amsterdam

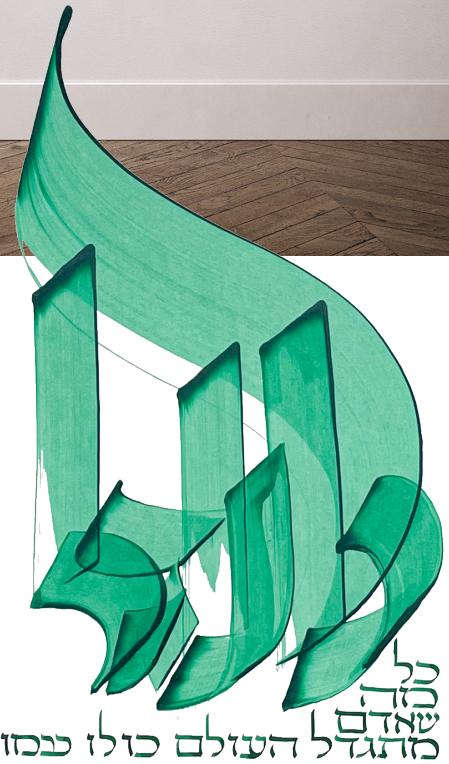


"Selah", 2019  
tattooed by Alayna Magnan, Los



Auszug aus dem Haus des Seins, 2021,  
acrylics on canvas, 300cm x 100cm  
from the Heidegger series

Gabriel says *in my personal work, I'm mainly busy with the fine line between legibility and illegibility. If there is any small chance for us to have a glimpse at any kind of truth, it's on the edge between dream and consciousness, on the edge between the rational and the intuitive. When we let go of our need for finding clarity, truth will find us.*



"Genesis", 2017 [detail]  
acrylics on canvas, 130cm x 130cm,  
Eddie Vais collection, New York







**Andrea Wunderlich**

[www.andreawunderlich.com](http://www.andreawunderlich.com) . [insta: wunderliche\\_welt](https://www.instagram.com/wunderliche_welt)

Modern illumination is the keyword for my work shown on these two pages. Since 2018, being newly introduced to the Lindisfarne Gospels, I've been fascinated by the idea of contemporary illuminating. But which words to illuminate? Words that are widely to be seen these days, words that are worth deeper thinking.







Rosalind Wyatt  
www.rosalindwyatt.com  
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## My voice in a mark

**M**y earliest memory is of the human voice. An octave of notes like strange music because actually this voice IS an extraordinary instrument. When we come to shape sounds into words then they carry a message called language. For me it's where they are coming from that counts; if they come from that deep universal source then they travel and their trajectory is far reaching and lasting. What we call life is a line connecting my space to your space. Listening for that personal path is

to discover, uncover and express that as creatively as possible.

Here's a word about needles. They are just slithers of steel with eyes and points. How light they are – almost as light as a quill. Yet you have to grip them with a firm hold otherwise they will elude you and so you adjust your grip and control them – just enough to make your mark. It's a balancing act of tension, sight and touch.







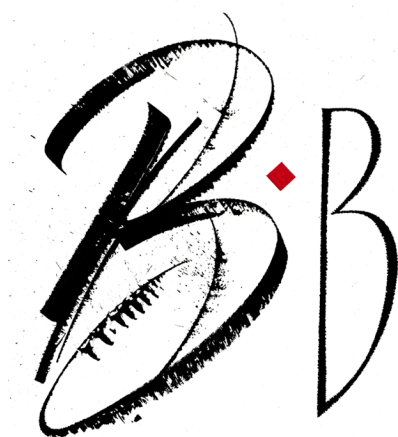
## Rachel Yallop

Rachel Yallop is a British calligrapher and lettering designer. Her love of letters stems from a lifelong passion for drawing, with her original calligraphic works exploring form, space, tension and freedom of line. Rachel studied at Ravensbourne and then the Central School of Art & Design in London, gaining an MA in 1985.

Rachel has pursued a freelance career specialising in creative and expressive calligraphy for 38 years, working with design consultants handling accounts from major UK companies. For much of this time she has also taught a wide variety of calligraphic and design disciplines in art schools, at conferences and workshops both in the UK and internationally. Rachel is a Founder Member and past Chairman of Letter Exchange and an Honoured Fellow of the Calligraphy & Lettering Arts Society.

[www.rachelyallop.co.uk](http://www.rachelyallop.co.uk)

## Taking a Line for a Walk ...



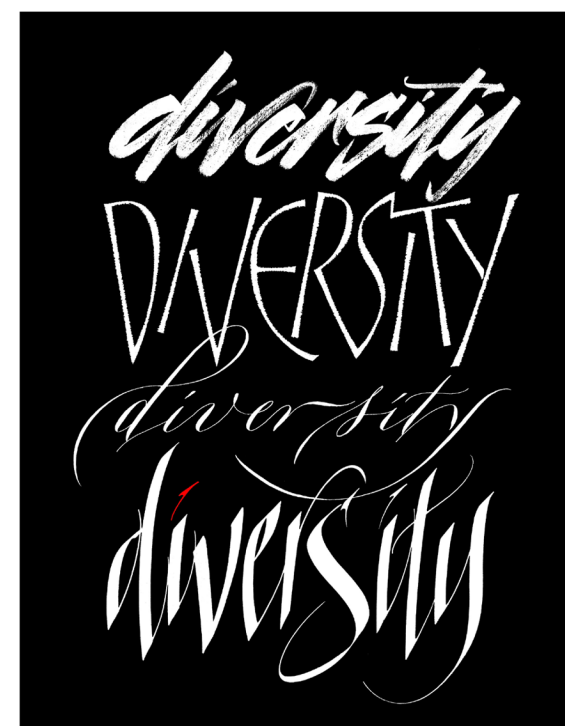
The contrast between letters written with the EZ-A pen and drawn with the pointed ruling pen (above), and those written with a pointed nib (right).

*Hast thou given  
The Horse strength?  
Hast thou clothed  
His neck with thunder?*

*On the sixth day  
God created the horse  
and on the seventh day  
He painted the best  
of them*

The more formal copperplate style (above) was the starting point for designing a variations style now known as Yallopplate (right). There are a number of different ways to write each letter and this gives many more design choices and is a far more creative process than having just one option.

*Listen to  
silence,  
it has  
so much  
to say.*

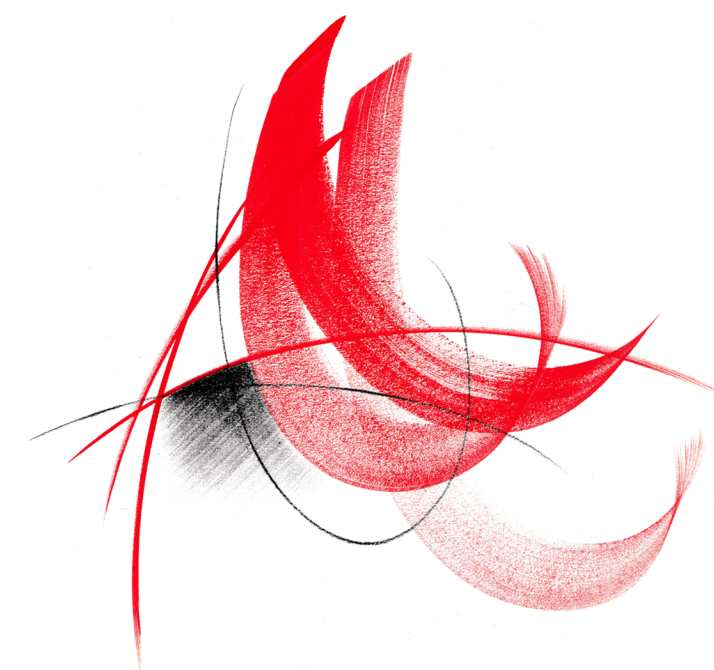


Diversity of letterform and line (above).

'gesture' was written with a cola pen and the strokes have that characteristic bitten edge.

The 'A' (right) shows the textured line of a flat brush with the addition of charcoal shading.

*gesture*



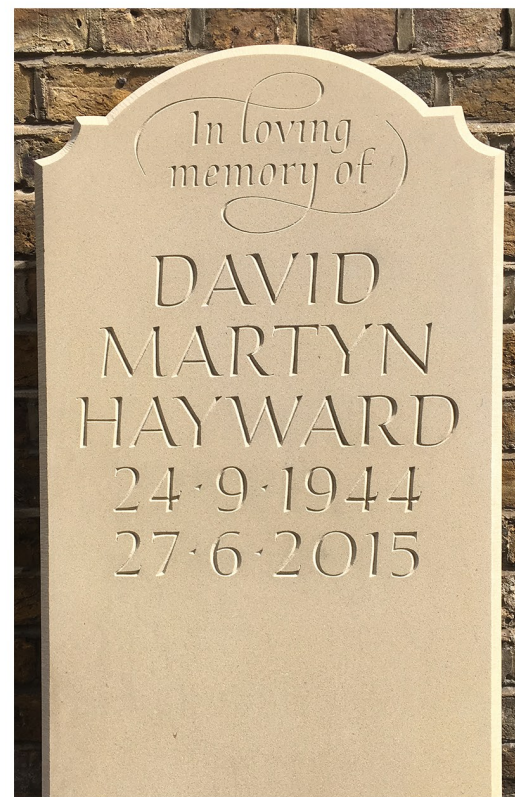
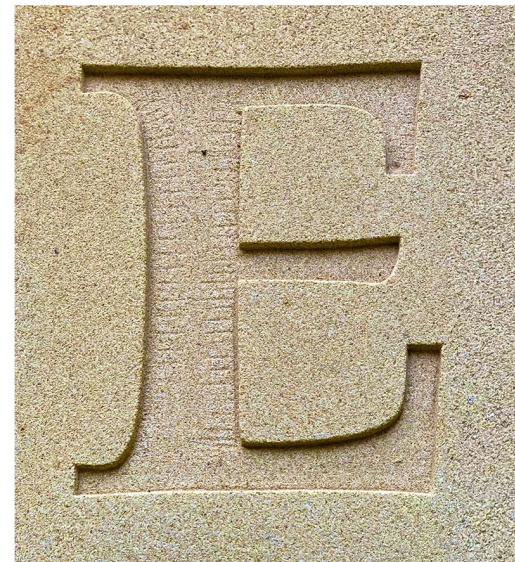
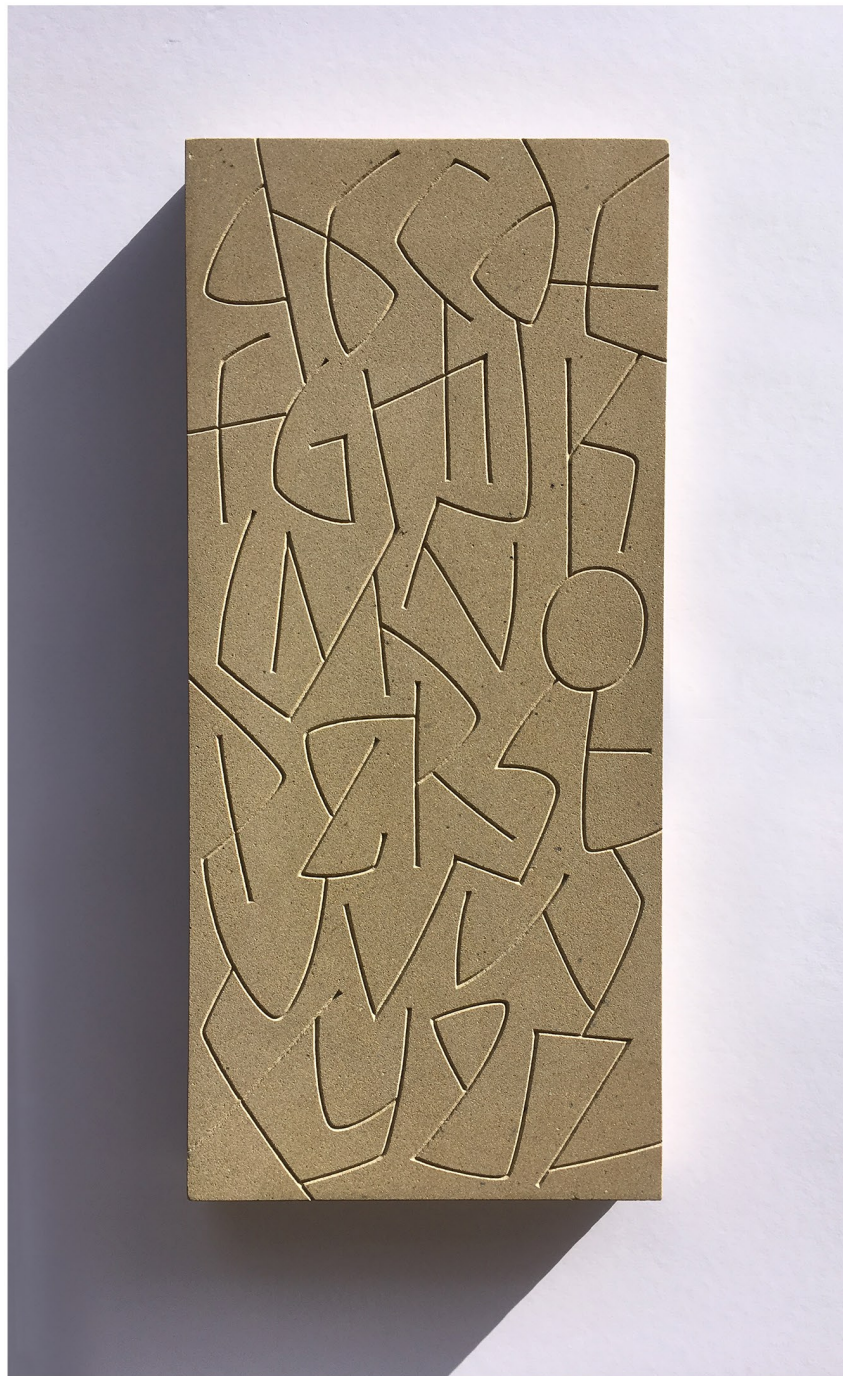




## Tom Young

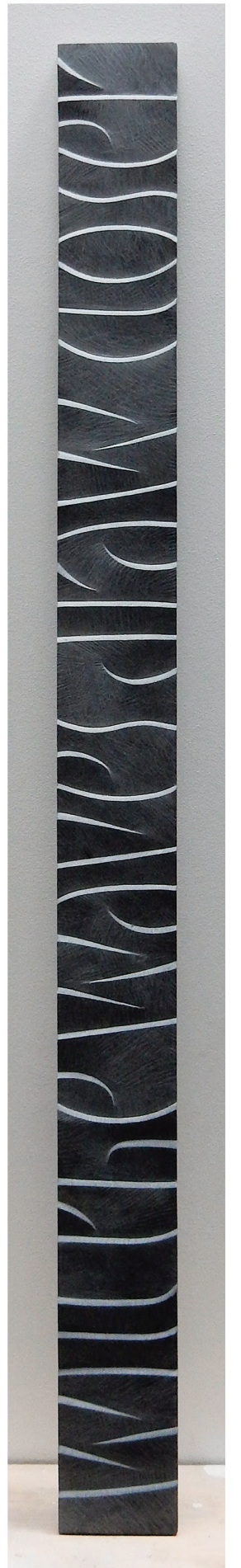
I trained at City and Guilds of London Art School on the dedicated Lettering course in the mid 90s. The majority of my work is producing architectural and memorial inscriptions in stone, with other commissions in wood and metal. I'm lucky enough to be back at City and Guilds again, now leading the lettering component of the Architectural Stone course and enjoying the balance between the School and my own work.

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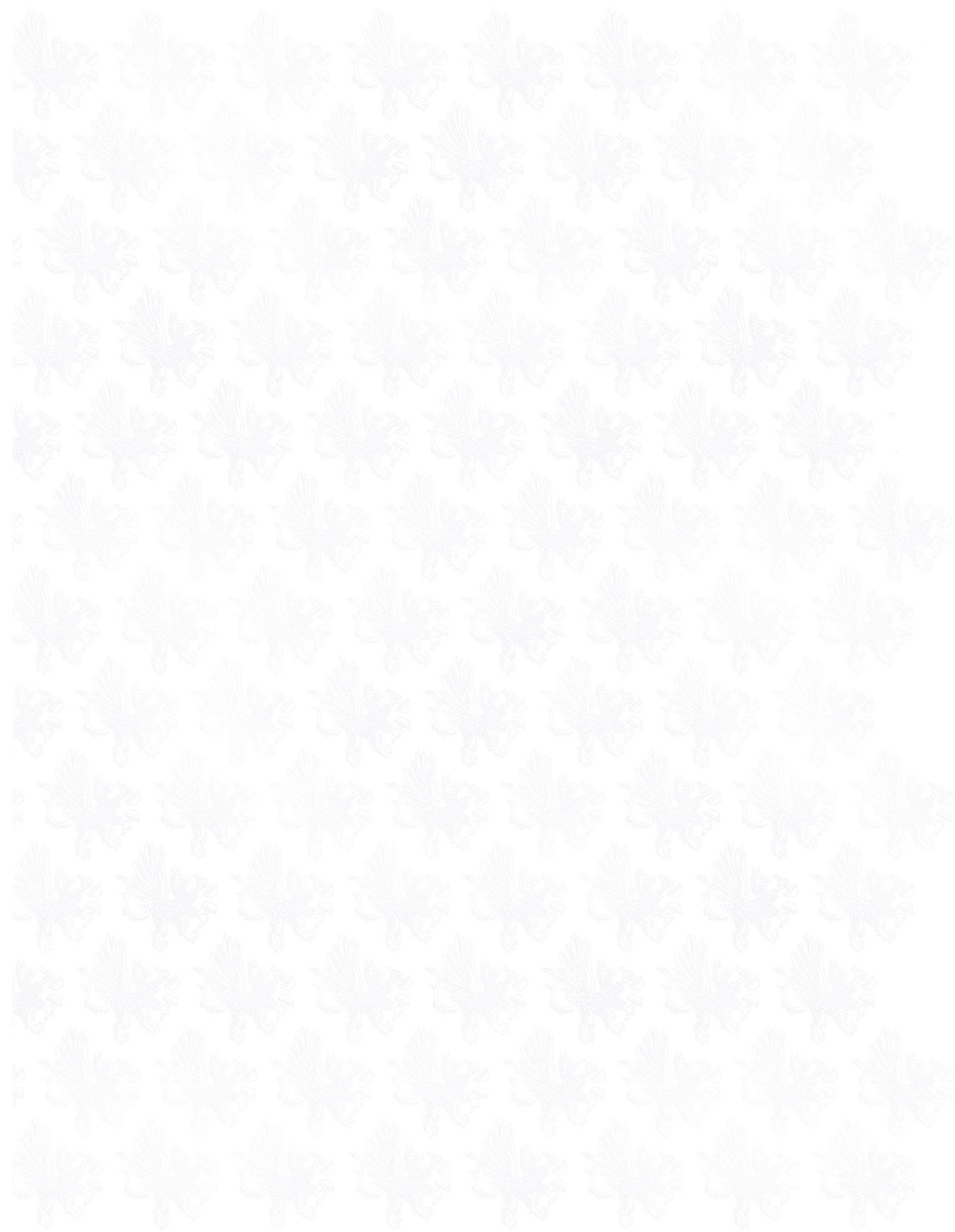


**Facing page:** Monoline alphabet, Crosland Hill sandstone; trench cut 'E' for inlaid bronze letters, Whitton Fell sandstone; memorial, Elland Edge sandstone.

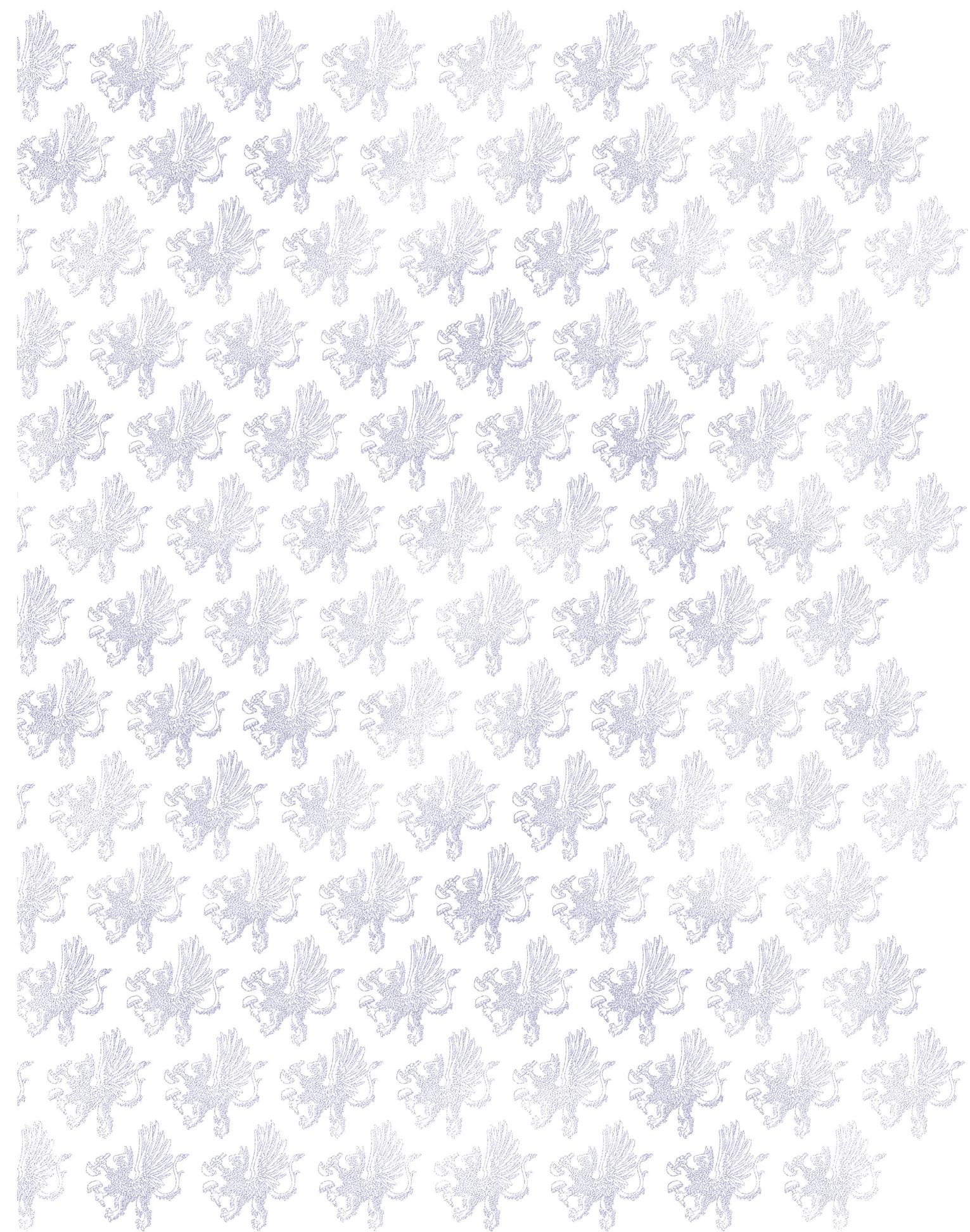
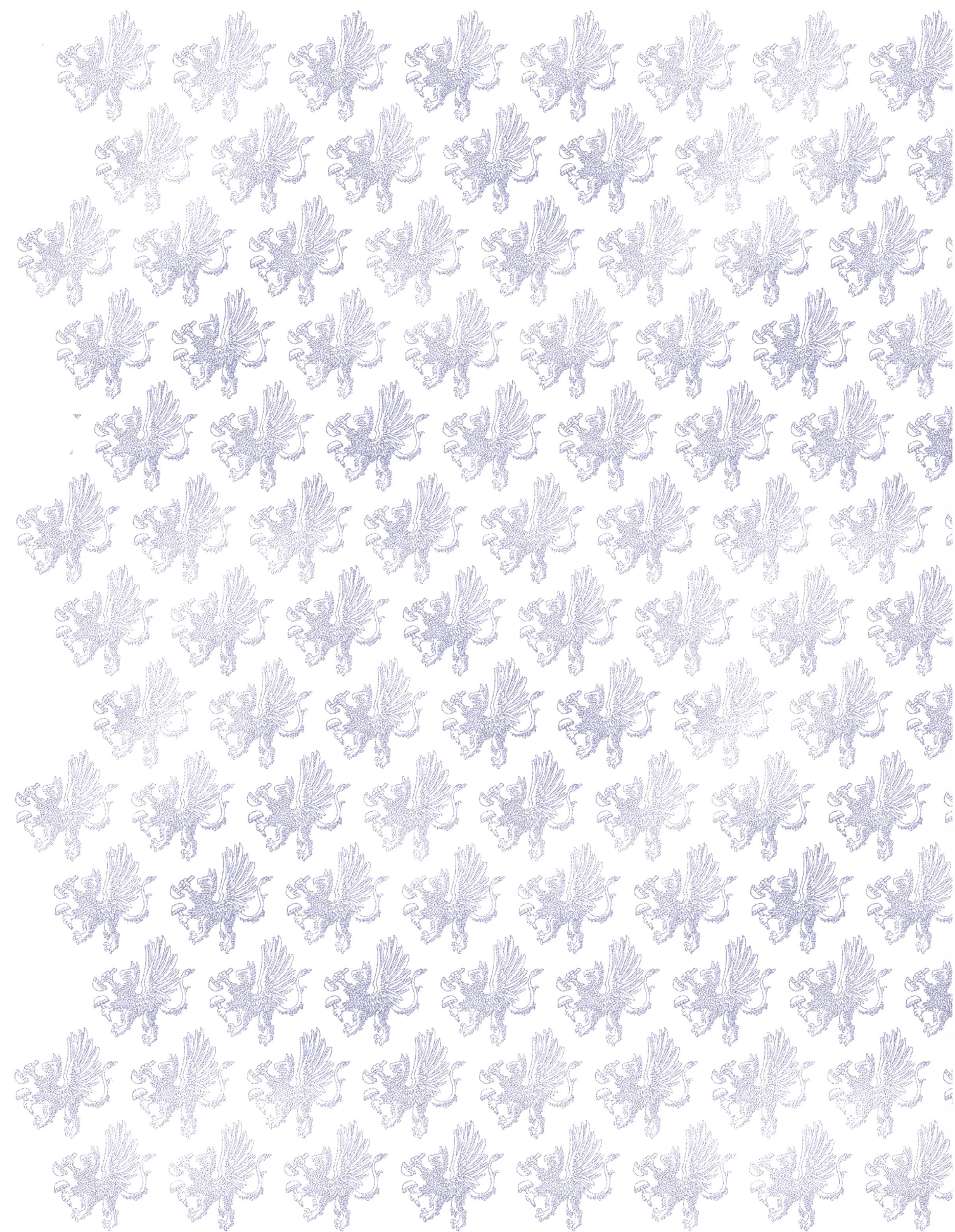
**This page:** Memorial, Hopton Wood limestone and bronze; *Will the waves draw closer*, Welsh slate, text from a poem by Kikanomoto no Hitomaro; textured surface on a memorial, Hornton limestone; letter bean, Welsh slate; paperweight, Welsh slate, gilded.













*Briem*

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